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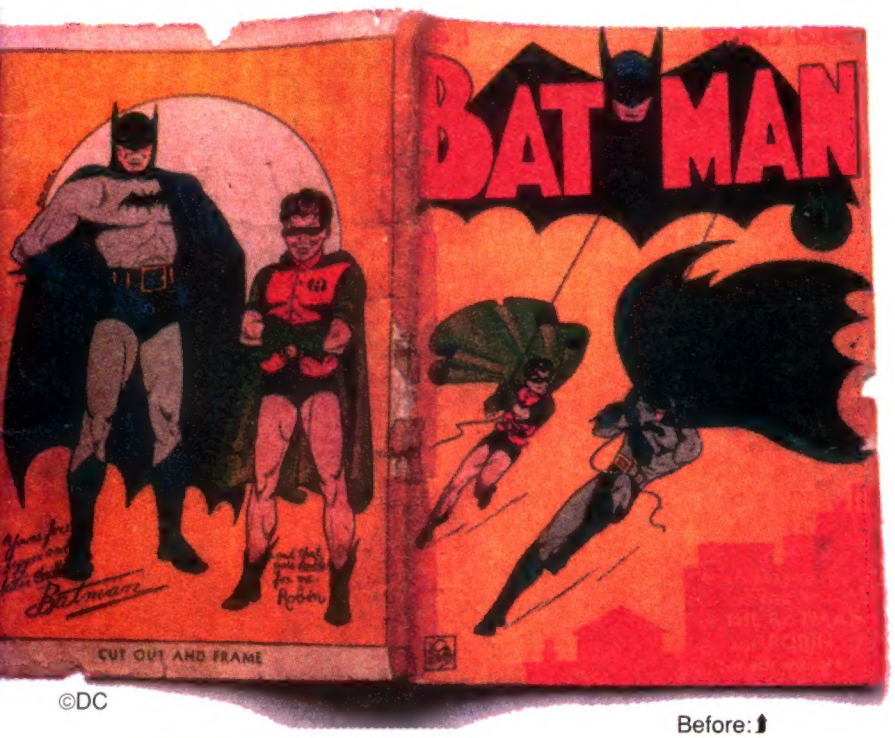

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On the cover - before and after pictures of Batman #1 restored by S. Cicconi.

This issue of CBM is dedicated to the memory of Jack McChesney.

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NOTE: (R) = Restored Book

As an afterthought to the hoopla over the birth and death of the Silver Age, I came up with some context of trends and events that, while not necessarily contenders for genesis, certainly were influences on the era. After the crash of '55, there was a much smaller pie (number of comics sold) and it was being cut into fewer pieces (less publishers). DC's position was augmented by the fact that their own house rules already had their stuff close to code level. And Atlas, one of the key survivors (along with Dell who stayed strong through the early '60's with TV and movie tie-ins) had problems in 1957. Through market glut and distributor hardball, Atlas literally "IMPLODED" in mid-year, shutting down scores of titles. Meanwhile, DC that year continued their power march by picking up three strong runners from the moribund Quality comics: *Blackhawk*, *G.I. Combat*, and *Heart Throbs*; and previewing Kirby's Challengers of the Unknown in *Showcase*.

The second factor I want to discuss is the pervasive influence of science fiction during the latter 1950's. It has been pointed out that even the *Showcase* #4 Flash owes some inspiration to sci-fi, and that editor Julius Schwartz, SF specialist, was the perfect person to push DC in this direction. The sci-fi craze came in waves, the first wave producing *Weird Science* and *Weird Fantasy*, *Strange Adventures* and *Mystery In Space*, and *Journey Into Unknown Worlds*, etc., in the early '50's. The second wave was in large part a U.S. reaction to the Russian "Sputnick" satellites first launched in 1957. DC responded in 1958 with Adam Strange and Space Ranger in *Showcase*, Brainiac in *Superman*, Bizarro in *Superboy*, and the introduction of the futuristic Legion of Super Heroes in *Adventure Comics*.

"Twilight Zone" on TV, "Godzilla" and "Forbidden Planet" at the movies, *Galaxy* magazine on the stands: the time was ripe . . . Even second-stringer Charlton added two new sci-fi titles: *Outer Space* in 1958, and *Space War* in 1959. Science fiction was also the agent responsible for resurrecting Atlas. In December 1958 *Strange Worlds* #1 was the first new Atlas fantasy title since the "implosion". *Journey Into Mystery* had come back after a fourteen month hiatus, *Strange Tales* regained regularity, and in January 1959 two more new science fiction titles, *Tales Of Suspense* and *Tales To Astonish*, began. Another factor in this revival was the return of Jack Kirby to the fold. As 1959 went on, Kirby and Stan Lee and would pioneer (and perfect) the "monster" issues (yes - Fin Fang Foom, Zzutak, Shagg, and Sporr) a sub-genre well remembered by the youth of the early 1960's.

These "big four" magazines (*Strange Worlds* soon phased out) featured a fixed stable of artists; almost every issue had a Kirby/Ayers monster cover and story, back-up stories by Don Heck and Paul Reinman, and, best of all, a five-page Stan Lee and Steve Ditko fable, that often left young minds pondering long after the covers were closed.

Indeed this stuff was popular enough so that when *Fantastic Four* #1 came out in late 1961, many readers were somewhat chagrined by Atlas' return to heroes. The second Marvel entry, *The Incredible Hulk*, appeared in May '62 (three months before Spiderman) asking the immortal question - is it a hero book? a monster mag? or both?

For those of us who lived it, (that is, buying the books off the stands) the Silver Age ended when the individual stopped buying. For me, long before Batman on TV or "go-go checks" on DC (here I plunge into purest heresy) the era ended with the arrival of the Marvel heroes. There was a "tongue-in-cheekiness" right off the git: a tendency to not take things too seriously that in some ways defused the fantasy. I was perturbed as early as March 1962 by the cover of *Fantastic Four* #3, the first twelve cent issue: go-go checks?

Look no farther for camp and hype. It's here, now, with the phrase "THE GREATEST COMIC MAGAZINE IN THE WORLD!!". . . and they're even asking an extra two cents for it - 'nuff said ! ! ! Fortunately it was soon after this that I discovered (with my older brother's help) that 100 miles north, in Hollywood, Golden Age comics could be bought for a few dollars each, and one store had a room full of '50's books for 25 cents apiece. Diving into the past, I was soon the laughing

stock of junior high when it became known that I had paid twenty dollars for one comic book! Well, it was *Superman* #2, and I thought it was worth it. But that's another story . . .

Send your comments and questions to:
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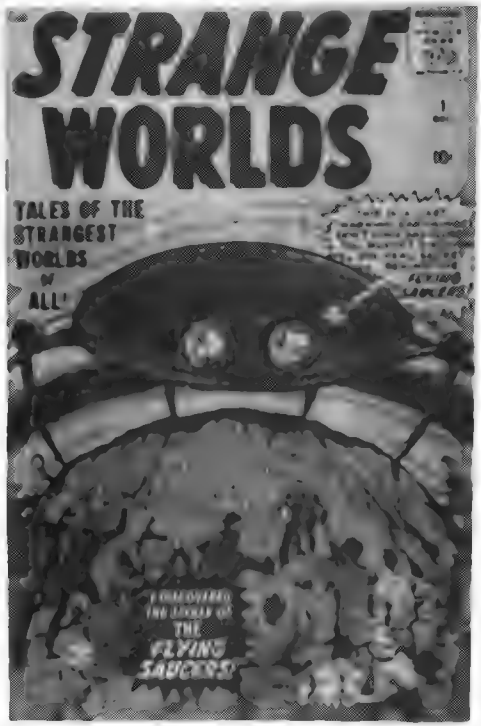
Key events for DC and Atlas in December 1958

SHOWCASE #17 (right), the first appearance of DC's premier sci-fi hero, Adam Strange.

STRANGE WORLDS #1 (below right), the harbinger of Atlas' 1959 fantasy revival.

Of the ***FANTASTIC FOUR #3*** (March 1962, below), let's just say that this issue marks more than a price change. You can "feel" Marvel moving, and in the next six months they add Submariner, Dr. Doom, The Hulk, Spider-Man, Thor, and Antman . . .and the balance of poser begins to shift



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DINNER WITH JULIE

by

William Bernhardt

(Editors note: William Bernhardt's first novel, PRIMARY JUSTICE, is being published by Ballantine books in February of 1992. Ballantine is also publishing two other books by Mr. Bernhardt, THE CODE OF BUDDYHOOD and EARTHLY JUSTICE, currently scheduled for publication the following June and November. He has also published short stories in various magazines such as MODERN SHORT STORIES and VERDICT. William Bernhardt also published several nonfiction articles in CBG and AMAZING HEROES.)

In every life, there is a turning point, a magical moment you will cherish forever. A time when everything changes. For Caesar, it was crossing the Rubicon and returning triumphantly to Rome. For Galileo, it was positioning the lenses just the right distance apart and viewing the moons of Jupiter. For Dan Quayle, it was discovering that the people of Latin America don't speak Latin.

For me, it was dinner with Julie.

Even today, long after the fact, it is a shimmering diamond in the dark folds of memory. On quiet winter evenings, when I'm relaxing by a crackling fire, a snifter of brandy in one hand, a warm cigar in the other, I snuggle into cozy leather slippers, prop my feet up, and remember . . .

It was a con like all cons, with nothing immediately evident to distinguish it from the hundreds of other comic conventions scheduled each year. There was a large dealers' room, apparently so called because only the dealers seem to be making any deals ("I don't know why they allow all those little kids in here!") There was a long schedule of "events," obviously chosen with an eye toward bulk rather than quality. There were numerous "special guests" who never showed up when they were supposed to and acted surly and put upon when they did.

And there was an awards banquet. For an additional $35, you could hobnob with the superstars of comicdom at the banquet during which awards would be announced and distributed.

I bought two tickets, one for my wife and one for myself.

"Okay," the heavy-set man at the registration booth said, "which superstar of comicdom do you want to sit with?"

"Well," I said hesitantly, "I don't know. Who have you got?

The man scanned a chart that listed the seating arrangements. "I've go two seats open next to Arnie Congdon."

"Arnie Congdon?" I said. "Who's that?"

The man stared at me as if I were some sort of bug. "He's the letterer on Event comics' new book, *Bare-Bottomed Babes*." His tone of voice added: "of course."

"Hmmm," I said. "That's tempting. But what else have you got?"

"Well," the man said, visibly annoyed, "I can just get you in at a table with Frank Fiebersham."

"Frank Fiebersham," I repeated thoughtfully. I decided to guess. "Does he work with Arnie Congdon?"

The man's eyes practically rolled out of his head. "Fiebersham is the author behind the new Green Acres TV-movie adaptation. That book is going to be hot!"

"Ummm," I said, trying not to sound ungrateful. "Are you sure you don't have anything else?"

"I'm afraid that's it," he said. Then, after a moment, he snapped his fingers. "Wait a minute. What about those old guys?"

The man rifled through some papers. "Yeah, you know—the guy with the girl's name." He yanked a piece of paper out from the bottom of the stack. "Yeah, that's him. Julie Schwartz."

My heart skipped a beat. The Julie Schwartz? The science fiction pioneer? Ray Bradbury's first agent? The father of the Silver Age? The instigator of the DC multiuniverse? The man who eliminated kryptonite (for awhile)? The man who put the yellow oval on Batman's chest?

That was the table for me.

That night, as we dressed for dinner, I contemplated the evening that lay before us. In my mind's eye I saw myself chewing the fat with Julie, talking "guy talk," swapping stories, being treated like an "insider."

I tried to prep my wife for the conversation I dreamed would follow. Mind you, my wife is a wonderful, intelligent woman, but comics are really not her avocation. Nonetheless, I was determined to make this night of nights "faux pas-proof".

"Remember," I told her, "no stupid questions, no loose language, and no guttural stomach noises. Watch your table manners. Be nice to the waiters. Use the right fork."

"Will there be anything else?" she asked sharply.

"Yes. Don't ask him about any Marvels, don't ask if he's ever written anything for 'grown'ups,' and for God's sake don't use the phrase 'funny book.'"

"I wasn't planning to," she said, sniffing. "I was planning to ask him why anyone would want to put a yellow oval on Batman's chest."

"Well, don't!"

With ever-increasing trepidation, I entered the banquet hall. Boldly, I took the chair next to the man I knew from countless comic book caricatures must be Julius Schwartz. My wife sat between me and a tall, distinguished white-haired fellow.

Stammering like Porky Pig, I introduced myself.

"Hello," Julie said. "I don't recognize the name. Are you someone legendary?"

I froze up. "L-l-legendary?" I stammered. "Uhhh, define legendary."

"Legendary," he replied. "Of, constituting, based on, or of the nature of a legend." He winked at the woman on the other side of the table. "I thought only legendary figures were invited to this thing."

I swallowed. "When I was fourteen years old," I said, "I had the biggest string ball in Oklahoma County."

"Really," Julie said slowly. "Fascinating."

He glanced at the tall, distinguished fellow. "Have you met Gil Kane yet?"

My stomach rose to my throat. Gil Kane! Gil "Green Lantern" Kane? Gil "The Atom" Kane? The premier artist of the Silver Age! It was altogether too much. My tongue disintegrated. I nodded stupidly in Gil's direction.

My wife covered the silence. "May I ask you a question, Mr. Schwartz?"

He beamed at her. "Only if you promise to call me Julie," he said.

A conversation ensued. It was fascinating. Julie told stories of the early days of science fiction, stories of the birth of the Silver Age pantheon of heroes, stories of DC as it entered the corporate era. First person anecdotes about Ray Bradbury, Harlan Ellison, Siegel and Shuster, and Jenette Kahn. Tales of the dark days at DC—of the Crisis, which disassembled his multiuniverse, of the Killing Joke, which crippled his own creation, Barbara Gordon, of the John Byrne Superman, which decreed that everything Julie (and everyone before him) had done with Superman "never happened." It was a wonderful conversation, truly glorious.

Except—he was not talking to me. Mostly, he was speaking across me, to my wife. My wife! The woman who didn't know Hal Jordan from Hal Holbrook. Who thought "The Inferior Five" referred to George Bush's White House staff.

I tried to speak, but I couldn't. The words just would not come. I was tongue-tied, like a schoolboy trying to ask a girl out for the first time. Awe-struck. Hard as I tried, I could not make a meaningful contribution to the conversation, and I was only too aware that this precious time was slowly slipping away.

I despised myself.

My wife, bless her, did her best to draw me in.

"You know, Julie," she said, "my husband is a big fan of yours. The main reason we came to this convention was so that he could see you."

Julie's eyebrows rose.

"That's right," I managed.

"My husband thinks your Silver Age comics are the greatest comics ever produced."

"That's right," I said.

"In fact, my husband has often said he thinks comics would have died out in the fifties, if not for you."

"That's right," I said.

"My husband probably likes your Superman comics best of all, she continued. "He's a big Superman afficienado."

"That's right," I said.

Julie nodded his head and, at last, turned his attention to me. "You're a Superman fan?" he asked.

"That's right," I said.

He smiled. "Well, let me tell you something about Superman." He looked cautiously from side to side. "This is a major secret. In fact, there's only one other person on earth other than me who knows this."

His eyebrows danced up and down.

You see, most people think that Superman is . . . But the truth is . . . " He leaned close to me and whispered into my ear.

Zowie! After that, everything was fine. I was cured. I could talk again. I engaged fully in an animated once-in-a-lifetime conversation with Julie, Gil and Gil's wife. Julie told jokes. Gil talked about the Superman artist "so bad the character might as well have been sealed up in a crypt." Gil's wife told stories of how the wives of other great comic figures drove them to ruin. Julie accepted several awards on behalf of DC Comics and, while presenting the Hall of Fame award, gave a noble speech on how it was ridiculous to admit only one person to the Hall of Fame a year, when there were so many truly wonderful Golden Age pioneers still unrecognized. He named names, and they were good names. Better than the nominated names.

At last, inevitably, the evening drew to a close. We said our fond farewells, and my wife and I returned to our hotel room. I was happy, content, at peace with the universe. Like Caesar, Galileo and Quayle before me, I had experienced my turning point, my magic moment, something I would treasure for all time.

And that's the story of my dinner with Julie.

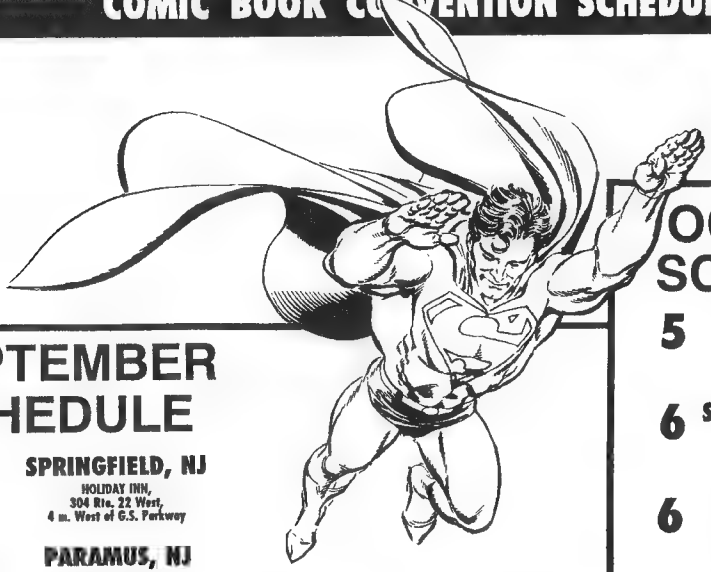
What's that you say? You want to know what the secret was—the incredible, amazing, unbelievable, enchanted thing that I know about Superman and you don't?

You must be kidding.

Read William Bernhardt's next article in the November issue of CBM.

GREAT EASTERN CONVENTIONS

COMIC BOOK CONVENTION SCHEDULE



SEPTEMBER SCHEDULE

8 — **SPRINGFIELD, NJ**
HOLIDAY INN,
304 Rte. 22 West,
4 m. West of G.S. Parkway

14 — **PARAMUS, NJ**
RADISSON INN,
601 From Rd.,
Exit 165 off G.S. Parkway

15 — **NEW YORK, NY**
HOTEL PENNSYLVANIA,
33rd & 7th Ave.

15 — **PITTSBURGH, PA**
SHERATON AT STATION SQUARE

15 — **MINNEAPOLIS, MN**
MARRIOTT BLOOMINGTON,
I-494 at Cedar Ave.

21 — **NEW BRUNSWICK, NJ**
HYATT REGENCY,
2 Albany Rd.

22 — **DENVER, CO**
HOLIDAY INN,
I-70 at Chambers Rd.

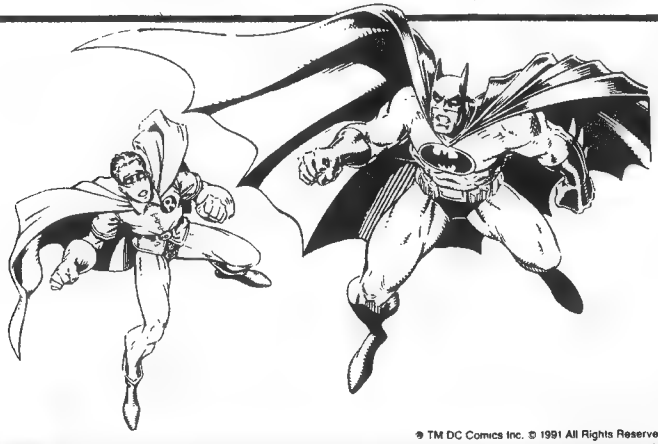
22 — **MT. LAUREL, NJ**
BUDGET MOTOR LODGE,
Rte. 73 & Fellowship Rd.,
at Exit 4 off NJ Turnpike

22 — **ST. LOUIS, MO**
HOLIDAY INN,
Lindbergh Exit off I-70

22 — **NORWALK, CT**
HOLIDAY INN,
789 Conn. Ave.,
Exit 13 off I-95

28 — **PHILADELPHIA, PA**
CITY LINE HOLIDAY INN,
City Ave. at Exit 33 off Schuylkill Exp.

29 — **WAYNE, NJ**
RAMADA INN,
Rte 46 West,
1/4 m. from Willowbrook Mall



OCTOBER SCHEDULE

5 — **NEW HAVEN,CT**
PARK PLAZA HOTEL,
155 TEMPLE ST

6 — **SAN FRANCISCO, CA**
HOLIDAY INN GATEWAY,
1500 Van Ness Ave.

6 — **BOSTON, MA**
57 PARK PLAZA HOTEL,
200 Stuart St.

6 — **INDIANAPOLIS, IND.**
SHERATON N.E.,
I-465 & Pendleton Pike,
7701 E. 42nd St.

6 — **MAIMI, FL**
PARK PLAZA HOTEL,
Palmetto Exp. & N.W. 103rd St, Hialeah

12 — **PARAMUS, NJ**
RADISSON INN,
601 From Rd.,
Exit 165 off G.S. Parkway

13 — **NEW YORK, NY**
HOTEL PENNSYLVANIA,
33rd & 7th Ave.

19 — **NEW BRUNSWICK, NJ**
HYATT REGENCY,
2 Albany St.

20 — **CHICAGO, IL**
HYATT REGENCY,
Woodfield Rd.,
Exit off Rte 53

20 — **SPRINGFIELD, NJ**
HOLIDAY INN,
304 Rte. 22 West,
4 m. West of G.S. Parkway

27 — **WAYNE, NJ**
RAMADA INN,
Rte. 46 West,
1/4 m. from Willowbrook Mall

27 — **ATLANTA, GA**
CASTLEGATE HOTEL & CONFERENCE CENTER,
I-75 & Howell Mill Rd.

27 — **PHILADELPHIA, PA**
SHERATON UNIVERSITY CITY,
36th & Chestnut St.

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HI EVERYONE. WELCOME TO OUR FIRST AD IN THE COMIC BOOK MARKETPLACE. THIS IS OUR FIRST TIME IN THIS FINE MAG AND TO KICK IT OFF RIGHT WE ARE HAVING A SUPER SALE ON SOME FINE COLLECTIBLE COMICS AT REAL COLLECTORS PRICES.

SINCE I'M GOING ON VACATION IN A FEW DAYS I ONLY HAD TIME TO LIST A FEW OF THE 10 THOUSAND PLUS SILVER AGE BOOKS WE RECENTLY PURCHASED. MORE TO COME IN THE NEAR FUTURE BUT WE ENCOURAGE WANT LISTS. WE ALSO ACQUIRED A LARGE PULP COLLECTION (ABOUT 5000 BOOKS) AND AGAIN, WANT LISTS ARE WELCOMED.

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AMAZING MYSTERY FUNNIES
VOL. 2 #9 F $ 95
AMAZING SPIDERMAN
#1 1965 REPRINT
NM $ 40
6 F
SM TOUCH UP ON SPINE $ 125
8 VF $ 150
10 VF- $ 140
12 VG/F $ 40
15 F $ 90
15 VG NOC $ 25
17 F/VF
SM CHIP FC $ 80
18 F/VF $ 60
19 F $ 50
19 VF- $ 70
20 F/VF $ 70
20 F $ 50
24 F/VF $ 40
25 F/VF $ 40
27 VF- $ 55
28 F/VF $ 60
29 VF $ 45
30 VF- $ 40
33 NM/M $ 55
33 VF $ 35
35 VF+ $ 35

E.C.s

INCREDIBLE SCIENCE FICTION
#30 VG+ $ 35
#31 F $ 40
TINY PC OUT BACK SPINE
32 F $ 50
33 F
SM TR BC $ 40

WEIRD SCIENCE FANTASY
#25 F/VF $ 70
#28 F- $ 40

TREASURE BOX OF FAMOUS COMICS
MID 1930's
CUPPLES & LEON
W/BOX. BOX HAS 1 PANEL MISSING
BOOKS ARE VF OR BETTER AND INCLUDE:
1. DICK TRACY (STOOGE VILLER)
2. REG'LAR FELLERS
3. LITTLE ORPHAN ANNIE
4. HAROLD TEEN
5. SMITTY $ 200

DETECTIVE
#125 VG+ $ 75
#203 F $ 65
1/2" SP SPINE
#205 VG+ $ 60
#208 VG+ $ 40
#210 VG+ $ 40
#211 VG+ $ 40

EXCITING
#26 VF+/NM $ 75
TINY SHADOW
#33 NM- $ 75
TINY SHADOW BC
MAII COVER

ASM
36 VF+ $ 35
40 VF/NM $ 80
48 VF/NM $ 30
49 VF+ $ 30
ANNUAL #2
F/VF $ 50

AMERICA'S BEST
#7 VF- $ 100

AMERICA'S GREATEST
#8 NM+ $ 180

AVENGERS
#3 F- $ 70
#6 F/VF $ 55
#7 F/VF $ 50
#8 VF $ 65
#10 VF $ 65
#100 VF $ 15

BATMAN
#6 VF- $ 600
WOW!
#56 VF- $ 125
#77 VG+ $ 50
#81 VG $ 50
TWO FACE
#88 VG+ $ 50
#89 VG+ $ 50
#136 F/VF $ 35
JOKER

FANTASTIC FOUR
#1 REPRINT 1965
NM $ 40
#8 F TINY TR FC $ 120
#9 F/VF $ 150
10 F/VF $ 150
20 F/VF $ 60
20 VF $ 75
27 VF/NM $ 45
ANN #1 VF $ 95
SM STICKER STAIN FC (4)

FIGHTING YANK
#10 NM- $ 65

FLASH (SA)
#107 G- $ 25
#108 VG $ 40
#109 VG $ 35
#110 VG- $ 50

GREEN HORNET #28
VF+ DOUBLE CVR
SM PC OUT TOP CVR $ 135

GREEN LANTERN (SA)
#4 F $ 60
#40 VG $ 45
#76 VF+ $ 40

HAWKMAN
#1 VG/F $ 50
SMALL SURFACE TEAR
#4 VF- $ 20

HULK #6 F- $ 120

IRONMAN/SUBMARINER
#1 VF/NM $ 70

JOURNEY INTO MYSTERY
#83 1965 REPRINT
NM $ 35

SUPERBOY #86 F $ 25

BATMAN
#171 F- $ 65
ANNUAL #1
VG $ 40

BLACK TERROR
#10 VF+ $ 80
#18 NM $ 70
#23 VF/NM $ 65
#24 NM- $ 70

BRAVE & BOLD
#29 VG $ 100
#30 G $ 50

CAPT AMERICA (SA)
#106 NM/M $ 25
#241 NM (2) $ 45

CAVE GIRL #11
VF+ $ 75

CEREBUS #21
NM $ 35

DAREDEVIL (1st)
#1 VG- $ 100
SM PC TP FC
#2 VG/F $ 90

CONTINUED NEXT PAGE

SUPERMAN
#9 F $ 25
NO FC DOES HAVE BACK
#30 VG/F- $ 170
#35 VF $ 200
#40 F- $ 100
#41 VG+ NOC $ 65
#43 G/VG $ 40
#48 VF $ 120
2 SM CREASES BC
#51 VF- $ 95
SM TR BC
#71 F/VF $ 90
STAPLE PULL
#89 VG/F $ 50
#90 VF $ 70
TINY CHP FC
#91 VG/F $ 45
#92 VF- $ 70
SL FOXING
#95 F- $ 50
#103 F/VF $ 45
#111 F/VG $ 15
#112 F $ 30
#113 VF- $ 45
DENT FC

TOM MIX RALSTON PURINA
1940. ALL ISSUES AT LEAST VF $ 95 EAC
#2 - 9
#11

WORLDS FINEST
#12 G/VG $ 75
#31 F/VF $ 100
TINY CHP FC

X-MEN
#2 VG+ $ 60
PC OUT BC & 1ST 2 PGS
#10 F/VF $ 50
#16 VF $ 25
#21 VF+ $ 25
#23 VF $ 20
#26 VF $ 20
#28 VF- $ 15
#29 VF $ 20
#33 VF+ $ 20
#34 VF $ 18
#35 VF/NM $ 35
#38 VF/NM $ 25
#40 NM $ 20

X-MEN
#42 VF $ 10
#47 VF $ 10
#48 NM $ 15
#49 VF/NM $ 15
#50 VF/NM $ 20
#51 VF $ 15
#53 NM- $ 20
#53 VF/NM $ 15
#54 NM- $ 15
#55 VF $ 12
#56 NM $ 25
#58 NM/M $ 30
#57 NM- $ 25
#58 NM $ 25
#58 VF+ $ 20
#59 NM (2) $ 25
#60 NM (2) $ 25
#61 NM $ 25
#62 NM $ 25
#63 NM $ 25
#65 NM $ 20
#66 NM $ 10

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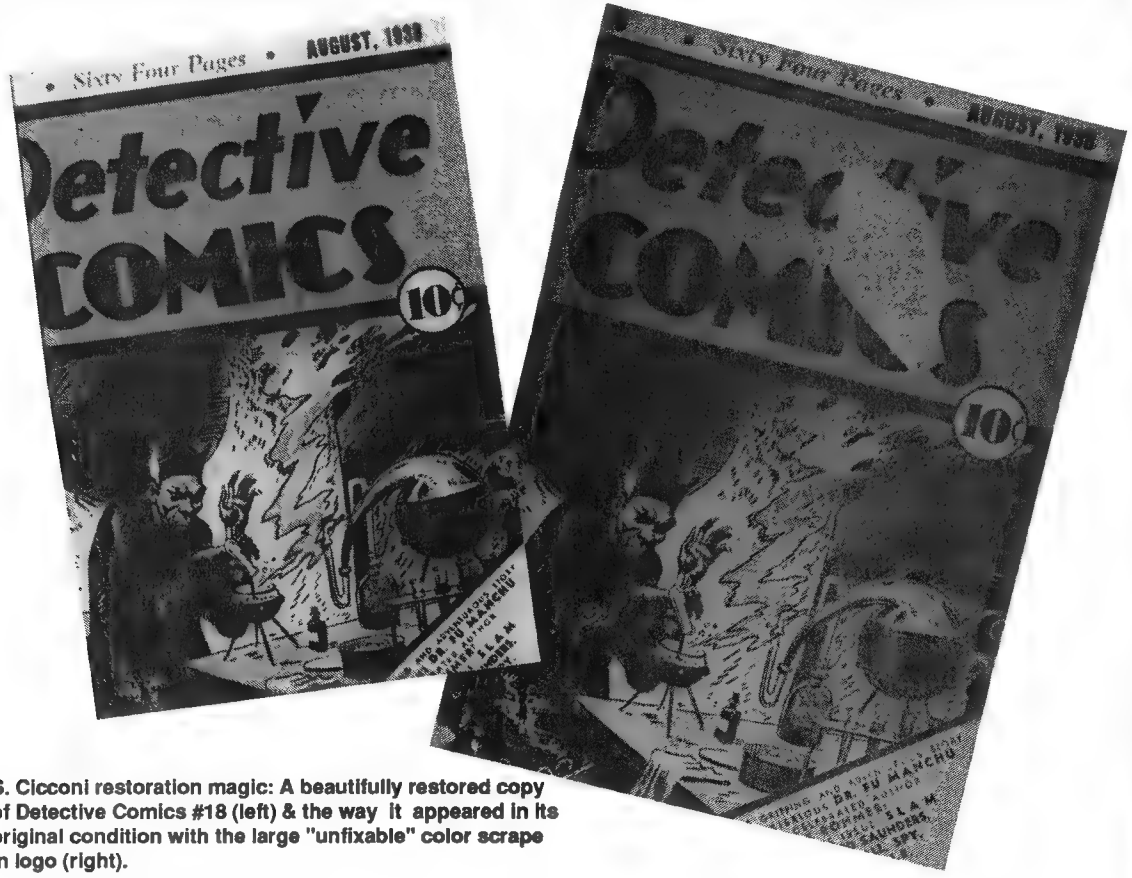
FROM PICASSO TO SUPERMAN

Restoration Notes
by
Susan Cicconi

(Editors Note: This is the first of what we hope will be many articles on the subject of ethical concerns in the conservation of Ephemera, with the obvious focus on comic book preservation/restoration. In this issue CBM, is proud to present a paper by Susan Cicconi. She is considered by collectors to be the most famous comic book preservationist in North America. Her training as a paper conservator originated in Paris where she studied with renowned paper conservator Diane O'Neal (who had established a pre-eminent reputation in paper conservation in Paris). Ms. Cicconi learned the basic traditional approach to paper conservation as Diane O'Neal's apprentice for nearly two years. During this time they worked on numerous projects for the Museum of Modern Art in Paris, the most exciting of which were 36 original works on paper by Pablo Picasso which they conserved for a centennial retrospective in Munich in 1981. Since this illustrious beginning, time and experience have brought Susan from Picasso to Superman, or more generally speaking, from the "eternal" to the "ephemeral". Since July of 1986, she has owned and solely operated The Restoration Lab, a conservation studio bought from her preceding mentor and employer, William Sarill, whose continuing support and knowledge have greatly enhanced the profession as a whole.)

The World Book dictionary defines ephemera as "a person or thing that has a transitory existence." Generally speaking, as a paper conservator in private practice, my work as a conservator of ephemera encompasses those paper collectibles particularly of the 20th Century which are not bound volumes or objects of fine art but are objects which do have a collectible nature and therefore a value attached to them. Included are such popularly issued materials as sheet music, posters, magazines, postcards, comic books, sports cards and original comic art. This enormous variety of materials encompasses an equally wide range of media - in particular, compositions of inks, sizes and fiber finish tended to vary from one publisher to another, and often changed abruptly as economic factors compelled publishers to use



S. Cicconi restoration magic: A beautifully restored copy of Detective Comics #18 (left) & the way it appeared in its original condition with the large "unfixable" color scrape in logo (right).

less expensive materials.

Although I have restored most forms of paper collectibles, The Restoration Lab has built its reputation mainly with comic books. They entail at least 90% of my business and it is upon them I would like to focus since the ethical concerns and problems are particularly well-defined. For example, a major concern under the Code of Ethics and Standards of Practice is the "principle of reversibility." I would estimate that at least one-half of all comics received by me have been worked upon by some previous owner. In some cases, the extent to which these books have been treated has rendered the repairs irreversible. Often these repairs were well-intentioned but naive attempts (often by a child) to fix rips and tears with various glues and mending tapes. In other cases, the repairs may be neither well-intentioned nor naive, such as a dealer's attempt to touch-up a hairline crease of a comic book cover with a matching color felt tip pen. I have often observed the consequences of such unthinking actions - the felt-tip marker ink may bleed through the paper and, because of its essential irreversibility, may create a far worse situation than was posed by the original crease. Among the more extreme attempts at unskilled restoration, I have also witnessed the results of using brown paper bags as mending papers, irreversible "super glues" as adhesives, spray-can acrylic fixatives for resizing, and perhaps most destructive of all, the use of household bleaches for whitening covers and interior pages. Most, if not all, of these methods have permanently damaged valuable paper collectibles. Before addressing the issues of public awareness which contribute to these serious problems, I would first like to elaborate on the conservation of ephemera in the first place.

Why bother restoring a comic book? What can possibly be its significance worthy of so much thought and attention? **Ephemera, by the very definition of the word, was meant to be disposable**. We know comics as such. The vast majority of these books were printed on highly acidic newsprint, the cheapest grade of paper available, and for the most part were not intended to be permanently preserved; like the morning paper, they were intended to be read once or twice and then thrown away. It is not the job of the conservator to be a cultural historian, and there is no telling how future generations will ultimately assess the place of comic books in American social and cultural history. Nevertheless, with respect to their collectible value and potential future significance, it is my job as conservator to make comic books and other ephemera available for those future generations to assess.

Without getting too detailed, I would like to mention a few significant esthetic factors in support of comic art. We can witness a cross-fertilization or exchange of ideas between popular graphics and fine arts. For example, the Smithsonian Collection of comic art contains reproductions of original strips from the heyday of comic art. Among the strips represented are Winsor McCay's "Little Nemo" with its strong art nouveau flavor, and George Herriman's "Krazy Kat" with its cubist and surrealist overtones. More recently the Pop Art movement of the early 60's drew much of its inspiration from comics. The work of Roy Lichtenstein and Andy Warhol are two prominent examples. Likewise, comic books have always presented a mirror of popular themes of American culture. They have reflected changing attitudes towards patriotism, crime, sexuality, race, social and economic issues — all of which are intrinsic to our American heritage. Through microfiche, attempts have been made to preserve these earlier comics on film, yet microfiche cannot capture the sheer physical experience of holding one of these rare books and turning the pages in full living color. It is for these reasons that I have dedicated my professional career to the conservation of ephemera in general, and comic books in particular.

If we were to cite a Golden Age comic's value, we need only to choose ONE of the most popular of American heroes, "Superman." In 1939, the first issue of this book was priced at 10 cents. Fifty years later a copy in excellent condition is valued at $24,000. This is only one example from hundreds of prominent issues of the Golden Age period of comics. It's inevitable that with prices as high as these for collectibles, there will always be someone out there trying to restore them. We must also remember that there are multiple copies of each issue in existence - in some cases, thousands of copies, all in varying conditions. Inasmuch as the value of a comic book depends critically upon its condition, a powerful incentive exists for the unskilled restorer, whether dealer or collector, to step in.

Exactly what are the motives behind the dealer, collector or unskilled restorer, and to what extent will they go? It should surprise no one that the motto of the majority of dealers is anything goes. In other words, do any possible cosmetic alterations without regard for permanence or durability in order to make the book more readily salable — do it fast and do it cheap. I have found that private collectors who truly value their possessions tend to be much more selective, inquisitive and careful about professional standards and ethical concerns. Many of my new clients are collectors who have never had any conservation work done previously because they had heard too many horror stories about unprofessional workmanship. The collector is interested in preservation and investment. A few dealers, on the other hand, may have more venal motives. They are interested in getting the best possible price for their book. To do so, they may employ the fastest and cheapest methods so as to obtain a quick turnover in inventory. Some dealers, with their own workshops in their stores but with no professional training, are virtually *experimenting* with what looks best and what sells more. Consequently, because of the dual factors of ignorance and greed, a tremendous backlash has arisen against unskilled conservation in the field of comic books.

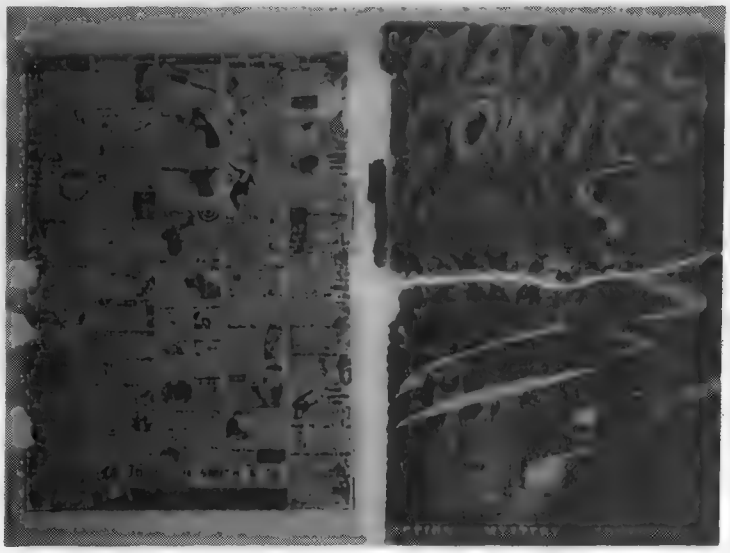
It is clear that competent, skilled and professional conservation is desperately needed to convince people that it is justifiable, desirable and necessary for preservation. What attempts can be made to set standards that will be met and upheld? My role as conservator is in part educational. A vision of mine is to create and widely distribute to stores and comic book conventions a brochure detailing conservationally sound practices and ethical standards. Thus far I have also published two articles in a national weekly trade paper (CBG) for dealers, collectors, artists and other comic book professionals. In those papers the emphasis was on (a) the principle of reversibility, (b) the use of conservationally accepted materials, (c) proper methods of administration, (d) preservation by deacidification, and last but not least, (e) a warning to beware of chemically bleached and treated covers and interiors. For the most part, the response was positive . . . which tells me that the majority of collectors are aware of the problems and concerns and are eager for reliable information. However, there are unskilled restorers who do bleach and whiten books. To date, neither I nor anyone else in the field of paper conservation knows what methods are being used. Needless to say, because details of bleaching

methods and materials have not met with any peer review from other conservators, I believe it should be viewed as experimental and not suitable for widespread commercial use.

I have witnessed noticeable physical changes in comic books due to chemical bleaching. Covers may become excessively white and slightly gritty in feel, inks may be altered or faded, and interior pages may be cockled, warped and even structurally weakened due to excessive removal of lignin and to fiber scission caused by oxidative degradation.

My own approach to chemical bleaching is very conservative and my clients are aware of it. For covers, I occasionally employ light bleaching, although I advise my clients that the discoloration my eventually revert. I do not use chemical bleaches on covers or interiors whatsoever. It is my belief that if a comic book is fifty years old and brown, it is best to let it stay that way. Instead, I urge collectors to deacidify their collections while their books are relatively white and supple.

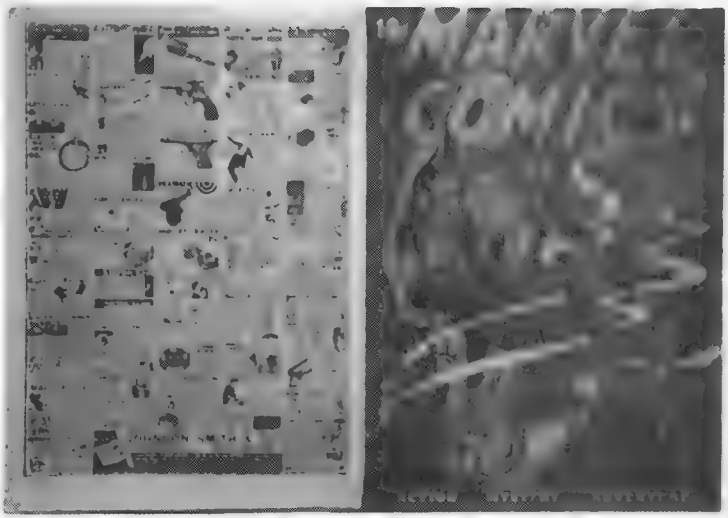
It is worth noting that there are honorable collectors and dealers who are willing to learn and better understand the practice of conservation. I have tried to instill in them that restoration is never completely invisible, and that when correctly performed it is always reversible and acceptable. Unfortunately, too many times I receive questions from prospective clients such as "Can you make the book look mint?" I know exactly where this person is coming from - ignorance - so I try and educate them about restoration and conservation. Motivated by pride in my own craftsmanship, I have always done the best job possible while striving to



Before: The front and back covers of Marvel Comics #1 in disastrous condition. Note the virtual absents of a spine, large chunks missing at edge of back cover, and a severe lateral rip.

After: The same Marvel Comics #1 amazingly restored to collectible condition by Susan Cicconi.

Restoration increased the value of this comic book many thousands of dollars.



The inside front and back covers of the same Marvel Comics #1 before restoration. Note damage.

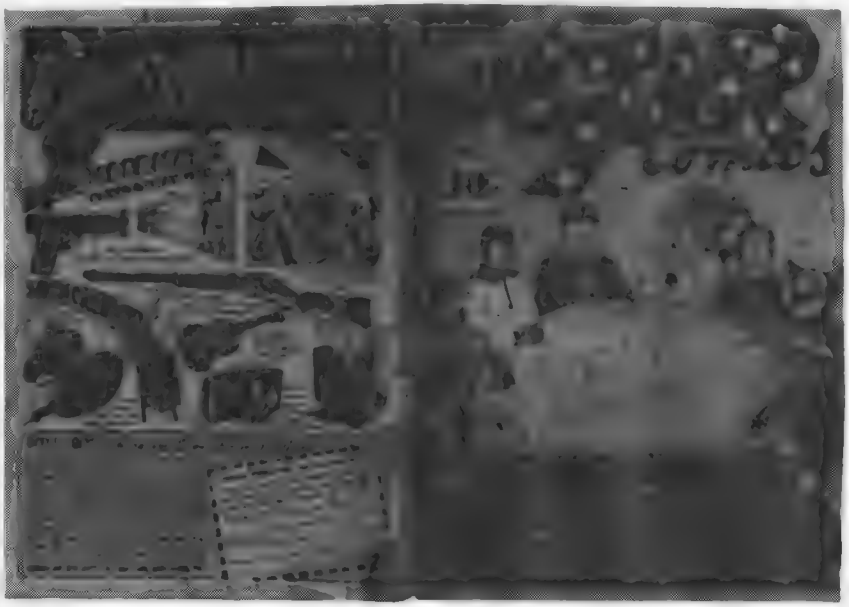
Inside front and back covers of Marvel Comics #1 after expert restoration.

maintain a careful balance between esthetics and ethics. I always stress that collectors and dealers must take the responsibility of declaring an item as restored. In an attempt to foster a greater sense of responsibility among clients, I always submit a signed and detailed documentation of treatment performed on each book in the hope that the client in turn will pass on the information to the next owner.

As part of my ethical concern and belief, I insist on not appraising books. I simply do the best work possible and allow the client to decide the grade or value of the restored item.

It is worth noting that ethical problems exist in all areas of ephemera, but are most prominent in the field of comic books because of their abundance and elevated value. By contrast, unskilled attempts at restoring original comic artwork are neither as drastic nor as frequent. Such attempts usually involve the use of some glues and adhesive tapes, but for the most part the problems are easily reversible. Also, most collectors of original comic art tend to be respectful of the artistic (as opposed to the purely financial) value of their possessions.

In another area of ephemera, sports cards, such as baseball cards are highly desirable collectibles with a currently inflated market. Mint cards from the turn of the century through the 50's often claim exorbitant prices. I have found collectors and dealers in this field to be careful and strict about what should and should not be done. Most of the focus in card conservation is on dry cleaning, stain removal and flattening of creases, with the general consensus being that no material should be added to the card. However, I



Front and back covers of All Star #3 before restoration. Note severe tape and tape stains along spine.

The same All Star #3 after restoration. Note the name written in ink in the top margin of the back cover has not been removed.

have also seen cards restored to apparent perfect condition by an amateur restorer whose specialty is the virtually undetectable replacement of corners. Concerned that his restored cards would be eventually sold as unrestored items, his personal solution to this ethical concern is to mark a dot as his signature on the back of each card with india ink. As a result, clients know that the card has been restored and that it can never be sold for the mint price. Although this strategy for ethical disclosure may seem highly questionable, it is the restorer's attempt (or is it) to set some standards for restored items where there is no intention to deceive. Personally, my own standards are such that I am reluctant to accept work which demands obsessive structural alterations such as corner replacement on cards. I do not mark my work as restored in any way, but instead rely upon the integrity of my clients in this area not to sell the item as unrestored.

Establishing ethical relationships in the field of ephemera is not difficult, but does require that I exercise considerable discretion in accepting work from new clients. During the past five years, I have worked to educate many collectors and dealers across the country, and to establish ethical conservation practices in a field traditionally devoid of them. My clients have come to recognize my dedication in pursuit of high professional standards; unfortunately, it is thus far almost entirely a one-woman crusade. I encourage collector and dealer alike to practice the three "D"s of comic book conservation. Diligence (against unethical practices), disclosure (of restoration work to the next owner), and Delight (in owning and appreciating the wonders of antiquarian comic books). Happy collecting!

NOVEMBER 2 & 3 1991

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I WILL ALWAYS TRADE FOR QUALITY ORIGINAL ART ITEMS BY A NUMBER OF DIFFERENT ARTISTS & WILL GIVE EXTREMELY FAIR IF NOT DOWNRIGHT OUTRAGEOUS OFFERS FOR ITEMS OF PARTICULAR INTEREST. I AM ESPECIALY INTERESTED IN ART BY HAL FOSTER, ALEX RAYMOND, FRAZETTA, CHESTER GOULD, BURNE HOGARTH, RICHARD CORBEN, FRANK KING, GEORGE HERRIMAN, E.C. SEGAR, CHARLES SCHULZ, SILVER AGE DC & MARVEL ART, WILL EISNER, EC ART, GOLDEN AGE COMIC ART, TIMELY COMIC ART, PIN-UP PAINTINGS, MAGAZINE ILLUSTRATION, CLASSIC MOVIE POSTERS 1900-1960 (ESP. SCI-FI, HORROR, FILM NOIR), MOVIE PHOTOPLAY HARDCOVERS IN DJ (ESP. KING KONG & FRANKENSTEIN), BASIL GOGOS, VAUGHN BODE, BERNI WRIGHTSON, KALUTA, STERANKO, BARRY SMITH, WINSOR McCAY, CLIFF STERRETT, HAROLD GRAY & OTHERS.

I AM PARTICULARLY LOOKING FOR SILVER AGE DC COVERS, SPLASHES & STORIES. SEE MY BUYING ADS ELSEWHERE IN THIS ISSUE. WHAT DO YOU HAVE?????

520	CHARLES	ADDAMS	SPECIALTY ILLO 1944 10x14	1000.
81	CARL	ANDERSON	HENRY (S) 8-7-60	$125
280	MATT	BAKER	CINDERELLA WATERCOLOR ILLOS (6) ALL FOR	$900
84	KEN	BALD	JUDD SAXON (D) 5-14-57	$75
85	KEN	BALD	JUDD SAXON (D) 5-17-57	$75
141	VALERIE	BARKLAY	"MY SILENT HEART" 3PP F/NEW ROMANCES 1952.	$100
358	C.C.	BECK/COSTANZA	CAPTAIN MARVEL #6 CITY UNDER T/SEA 12 PP.STORY	9,000
219	WALTER	BERNDT	SMITTY (D) 9-3-30	$100
594	TEX	BLAISDALE	LITTLE ORPHAN ANNIE 1-22-73	$100
418	BRIAN	BOLLAND	2000AD COVER W/JUDGE DREDD. A-BOMB COVER	$975
250	WAYNE	BORING	SUPERMAN #94 PG.7. LOIS & CLARK.	$165
408	WAYNE	BORING	SUPERMAN (D) 11-18,19,20-64. 3 DAILIES	$675
87	AUSTIN	BRIGGS	FLASH GORDON (S) 7-25-48	$500
88	DIK	BROWNE	HI & LOIS (S) 5-26-57	$350
514	STUDIO OF	C.C.BECK	CAPTAIN MARVEL #4 P.12 LAST STORY 1941	$725
515	STUDIO OF	C.C.BECK	CAPTAIN MARVEL #4 P.61 OF BOOK 1941	$725
269	HARRISON	CADY	PETER RABBIT (S) 11-20-21	$500
282	DICK	CALKINS	SKY ROADS (D) #169	2,000
599	MILTON	CANIFF	DICKIE DARE (D) 8-2-33 OUTSTANDING 3RD DAILY	3,000
261	MILTON	CANIFF	GAY THIRTIES (D) DAILY PANEL 8-31-33	$400
260	MILTON	CANIFF	STEVE CANYON (D) 1-22-52 INSCRIBED	$300
444	MILTON	CANIFF	STEVE CANYON (D) 1-28-49	$300
497	MILTON	CANIFF	STEVE CANYON (D) 10-12-64 INSCRIBED	$250
424	MILTON	CANIFF	STEVE CANYON (D) 4-27-49 ZIP STAINS. NO STEVE	$125
259	MILTON	CANIFF	STEVE CANYON (D) 6-4-49	$400
496	MILTON	CANIFF	STEVE CANYON (D) 9-10-63	$175
98	MILTON	CANIFF	STEVE CANYON (D)9-2-63. SLIGHT DAMAGE	$125
99	MILTON	CANIFF	STEVE CANYON (S) 11-13-66.	$350
94	MILTON	CANIFF	TERRY & THE PIRATES (D) 11-14-39	$375
95	MILTON	CANIFF	TERRY & THE PIRATES (D) 12-15 THRU 12-20-41	3,000
96	MILTON	CANIFF	TERRY & THE PIRATES (D) 2-21-42	$300
92	MILTON	CANIFF	TERRY & THE PIRATES (D) 2-7-38.DRAGON LADY.	$875
93	MILTON	CANIFF	TERRY & THE PIRATES (D) 5-8-39	$400
258	MILTON	CANIFF	TERRY & THE PIRATES (D) 9-28-43	$275
97	MILTON	CANIFF	TERRY & THE PIRATES (S) 4-30-44	1,000
279	MILTON	CANIFF	TERRY & THE PIRATES (S) 9-15-46 LAST PAN./STAT	$850
419	MILTON	CANIFF/DWYER	DUMB DORA (D) 12-20-33 GHOSTED BY CANIFF	$150
425	AL	CAPP/FRAZETTA	LIL ABNER (D) 8-14-57	$175
256	AL	CAPP/LUBBERS	LONG SAM (D) 7-2-58	$125
338	NICK	CARDY	DESTROY MY ENEMY. 7 PAGE STORY F/ 1953	$300
199		CHAD	BUSTER BUNNY in "PRIVATE EYE CAPERS". 6 PP.	$125
195		CHAD	HAPPY RABBIT in "SAFETY FIRST". 6 PP. 1951	$135
189		CHAD	PETER PIG in "GENERAL NUISANCE". 5 PP. 1953	$125
192		CHAD	SNIFFY THE PUP in "MAKE ME A MASCOT". 6 PP. 1953	$100
427	JOHNNY	CRAIG	COMPLETE STORY FROM CRYPT#19 "CAVEMAN" 7PP	$800
273	JOHNNY	CRAIG	DATELINE: GEMERSHEIN F/EXTRA PG.6	$125
274	JOHNNY	CRAIG	DATELINE: GEMERSHEIN F/EXTRA PG.7	$125
337	REED	CRANDALL	HANGED BY THE NECK. 7 PAGE STORY F/ 1953	1,200
37	REED	CRANDALL	SEA FOOD F/ PIRACY COMICS PG.2	$275
38	REED	CRANDALL	SEA FOOD F/ PIRACY COMICS PG.6	$200
39	REED	CRANDALL	SEA FOOD F/ PIRACY COMICS PG.8	$350
103	ROY	CRANE	BUZ SAWYER (D) 12-27-56	$150
104	ROY	CRANE	BUZ SAWYER (S) 6-9-57	$500
105	ROY	CRANE	BUZ SAWYER (S) 9-15-57 TRIMMED TO PANEL BORDER	$375
397	JOHN	CULLEN MURPHY	BIG BEN BOLT (S) 3-11-62	$275
398	JOHN	CULLEN MURPHY	BIG BEN BOLT (S) 3-18-62 GREAT BOXING	$325
399	JOHN	CULLEN MURPHY	BIG BEN BOLT (S) 3-25-62 GREAT BOXING	$350
422	JACK	DAVIS	3 PANELS FROM MAD MAG. MILLION $ HORSE ITEM#4	$115
40	JACK	DAVIS	FROM HAUNT OF FEAR #28. "A WORK OF ART" PG.5	$150
517	JACK	DAVIS	GUNSMOKED F/MAD #30 BUY DODGING TV. 8 PANELS	$225
470	JACK	DAVIS	GUNSMOKED F/MAD #30 P.3 NO DIALOGUE	$325
471	JACK	DAVIS	GUNSMOKED F/MAD #30 P.4 NO DIALOGUE	$300
253	JACK	DAVIS	THE WACKIEST SHIP IN THE ARMY. AD ART 15x15	$850
107	PHIL	DAVIS	MANDRAKE THE MAGICIAN (S) 8-9-59.SLT.WATERDAM.	$225
109	BILLY	DEBECK	BARNEY GOOGLE & SNUFFY (D) 12-28-38.INSCRIBED	$300
582	RAPHAEL	DESOTO	1950'S MAD ILLO. INK & WASH 10x12	$200
111	WALT	DISNEY	SCAMP (S) 11-10-57. TRIMMED TO PANEL BORDER.	$325
110	WALT	DISNEY	SCAMP (S) 5-5-57	$500
353	PHILLIPE	DRUILLET	WATER COLOR ILLO	$750
42	GEORGE	EVANS	"BY THE BOOK" F/ PIRACY #4 P.2	$150
45	GEORGE	EVANS	"BY THE BOOK" F/ PIRACY #4 P.6	$150
168	GENE	FANCETTE	1/2 PAGE HORROR FILLERS FROM 1953.	$20
165	VIRGIL	FINLAY	GALAXY MAG ILLO	1,000
113	HAM	FISHER	JOE PALOOKA (S) 1940's or 50's	$250
232	CHARLES	FLANDERS	LONE RANGER (D) 2-6 TO 2-9-63, 4 DAYS	$120
222	CHARLES	FLANDERS	LONE RANGER (D) 6-10 TO 6-15-57, FULL WEEK	$150
230	CHARLES	FLANDERS	LONE RANGER (D) 7-30-62	$30
401	CHARLES	FLANDERS	LONE RANGER (S) 6-30-57	$100
388	RICK	FLETCHER	DICK TRACY (D) 1-26-78	$175
385	RICK	FLETCHER	DICK TRACY (S) 12-9-79	$400
437	HAL	FOSTER	PRINCE VALIANT PANEL F/1953. ARTHUR. SMALL STA	$375
257	FRED	FUN	ELLA CINDERS (D) 12-18-52	$25
369	FRANK	FRAZETTA	JOHNNY COMET (S) 11-23-52	5,000
443	KELLY	FREAS	MAD #35 P2. VOTALTILIS PARODY.WASH ILLOS	$800
590	PAUL	FUNG	DUMB DORA (D) 9-9-29	$75
169	JOE	GIELLA	"WRONG KIND OF MAN". 6 PAGES OF BAD LOVE. 1952	$125
494	FRANK	GODWIN	RUSTY RILEY (D) 12-19-56	$300
117	FRANK	GODWIN	RUSTY RILEY (S) 5-18-58	$650
116	FRANK	GODWIN	RUSTY RILEY (S) 5-4-58	$600
115	FRANK	GODWIN	RUSTY RILEY (S) 7-17-55. LOVELY PIECE.	$675
415	FLOYD	GOTTFREDSON	CINDERELLA (D) 12-24-64 CHRISTMAS GREETING	$500

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400	HAROLD	GRAY	LITTLE ORPHAN ANNIE (S) 3-4-62 VERY RARE	INQUIRE
135	HARRY	HANAN	LOUIE (S) 1-5-58	$200
347	DON	HECK	AVENGERS #32 PG.10	$45
346	DON	HECK	AVENGERS #32 PG.6	$45
498	JOHN	HELD JR.	FLAPPER ILLO	$750
493	GEORGE	HERRIMAN	KRAZY KAT (D) 1-26-38 INSCRIBED. LITE DISCOLR	1,500
480	GEORGE	HERRIMAN	KRAZY KAT (D) 1-28-39 KRAZY IN FOUR PANELS	1,500
433	BURNE	HOGARTH	TARZAN (S) 1-17-43	2,500
404	BURNE	HOGARTH	TARZAN (S) 9-5-48	2,200
48	CARMINE	INFANTINO	FLASH #117 (SECOND STORY) PG. 12	$225
49	CARMINE	INFANTINO	FLASH #117 (SECOND STORY) PG. 13	$200
509	GRAHAM	INGELS	SLAVE SHIP 7PP. STORY F/PIRACY	$925
416	JEFFREY	JONES	SEVERAL WATERCOLOR DRAWING AVAILABLE.	400- 800
354	BOB	KANE	SET OF 4 BATMAN LITHOS, 1978 SET OF 4	5,000
488	GIL	KANE	ALL STAR WESTERN #102 P.5 JOHNNY THUNDER STORY	$125
441	GIL	KANE	ALL STAR WESTERN #104 P.24	$175
487	GIL	KANE	ALL STAR WESTERN #??? NICE PAGE	$150
147	WALT	KELLY	POLITICAL CARTOON	1,000
149	WALT	KELLY	POLITICAL CARTOON w/ TRUMAN & STALIN	1,000
499	TED	KEY	HAZEL WATERCOLOR ILLO 1944	$125
252	HENRY C.	KIEFFER	NYOKA & THE DIAMOND OF MISERY 8 PAGE STORY	$350
598	FRANK	KING	BASOLINE ALLEY (S) 2-4-23 COLORED BY KING	6,500
439	JACK	KIRBY/SIMON	SANDMAN PAGE FROM ADVENTURE. 1940's	1,500
387	ROY	KRENKEL	FLIGHT TO OPAR OIL PRELIM	$850
485	JOE	KUBERT	BRAVE & BOLD #34 P.14 FIRST HAWKMAN BUT NO HH	$325
396	JOE	KUBERT	GREEN BERETS (D) ?-?-65	$150
477	JOE	KUBERT	VIKING PRINCE F/B&B #24 P.10	$400
351	ESTABAN	MAROTO	BELLEROPHON OIL PAINTING	1,500
172	ROCKE	MASTROSERIO	"ROAD TO THE MORGUE". F/GANG WORLD. 8 PP.1952	$100
137	REX	MAXON	TARZAN (D) #2412 1947.BLUE STAINS OVER DIALOG.	$200
580	GEORGE	MAYERS	1950'S MAG ILLO. OILS, 7x9	$75
581	GEORGE	MAYERS	1950'S MAG ILLO. OLIS 10x6	$60
578	GEORGE	MAYERS	1950'S MAG ILLOS. (2) OILS,@ 7x9 BOTH FOR	$135
390	GERALD	MCCANN	JOHN WAYNE PAGE	$150
402	EARL	MCPHERSON	BELLE OF BORA BORA (D) UNPUBLISHED STRIP 40's	$300
403	EARL	MCPHERSON	PIN UP PASTEL	1,500
142	FRANK	MILLER	BARNEY BAXTER (D) 9-24-47	$125
56	JIM	MOONEY	STRANGE ADVENTURES #7. PAGE 14 OF BOOK.	$150
57	JIM	MOONEY	STRANGE ADVENTURES #7. PAGE 19 OF BOOK.	$150
249	RUBEN	MOREIRA/HEATH	GOLDEN ARROW PG. ca. 1950.	$125
426	ZACK	MOSLEY	SMILIN JACK (D) 11-20-53 ZIP STAINS	$75
31	JIMMY	MURPHY	TOOTS & CASPER (D) 9-5-30	$100
32	JIMMY	MURPHY	TOOTS & CASPER (D) 9-8-30	$100
33	JIMMY	MURPHY	TOOTS & CASPER (D) 9-9-30	$100
140	WILSON	McCOY	THE PHANTOM (D) 7-23-45. BEN DAY STAINS.	$400
138	WINSOR	McKAY	LITTLE NEMO (S) BOTTOM THIRD 1-20-1907	3,500
440	MARTIN	NODELL	GREEN LANTERN GOLDEN AGE PAGE. UNPUBBED???	$650
215	HARRY	O'NEILL	BRONCO BILL (S) 2-16-41	$250
579	PAUL	ORBAN	TRIPLE DETECTIVE 1950'S, SCREEN FOR MURDER	$75
585	PAUL	ORBAN	TRIPLE DETECTIVE. DIAMOND FEATHER 5x16	$60
584	PAUL	ORBAN	TRIPLE DETECTIVE. TAVERN OF THE DEAD 5x16	$60
586	FRED	PFEIFFER	1960'S PAPERBACK COVER. OILS 13x21	$400
145	AL	PLASTINO	BATMAN (D) 10-11-66	$350
144	AL	PLASTINO	BATMAN (D) 5-13-69 INSCRIBED.	$350
263	CHARLIE	PLUMB	MA CINDERS ILLO ON 8x10 BOARD. 1944	$75
587	JOHN	PRENTICE	RIP KIRBY (D) 7-27-68 VERY NICE DAILY	$125
593	JOHN	PRENTICE	RIP KIRBY (D) 9-2-74	$65
177	CHARLES	PRESTON	"YOUNG SOLDIERS DO DIE". 7 PAGE STORY	$85
439	HOWARD	PURCELL	BRAVE & BOLD #51 P.12	$125
64	HOWARD	PURCELL	BRAVE & BOLD #51 P.4	$100
65	HOWARD	PURCELL	BRAVE & BOLD #51 P.5	$100
58	HOWARD	PURCELL\HEATH	SEA DEVILS #16 P.19 OF BOOK	$60
59	HOWARD	PURCELL\HEATH	SEA DEVILS #16 P.24 OF BOOK	$75
60	HOWARD	PURCELL\HEATH	SEA DEVILS #16 P.26 OF BOOK	$125
61	HOWARD	PURCELL\HEATH	SEA DEVILS #16 P.27 OF BOOK	$125
62	HOWARD	PURCELL\HEATH	SEA DEVILS #16 P.28 OF BOOK	$125
596	ALEX	RAYMOND	JUNGLE JIM (S) 1-13-35 LOVELY JIM TOPPER	INQUIRE
597	ALEX	RAYMOND	JUNGLE JIM (S) 1-20-35 ATTRACTIVE	INQUIRE
350	PAUL	REINMAN	GOLDEN AGE GREEN LANTERN. 1940'S PAGE	$500
148	FRANK	ROBBINS	JOHNNY HAZARD (S) 11-13-55. SOME DIALOG GONE.	$400
150	FRANK	ROBBINS	JOHNNY HAZARD (S) 2-18-68	$175
146	FRANK	ROBBINS	JOHNNY HAZARD (S) 5-10-59. SOME DIALOG GONE.	$250
151	FRANK	ROBBINS	JOHNNY HAZARD (S) 7-21-68	$200
66	FRANK	ROBBINS	JOHNNY HAZARD. HALF PAGE SPLASH FROM 1952	$150
283	FRANK	ROBBINS	SCORCHY SMITH (D) 2-15-44?	$300
442	HUBERT	RODGERS	DETECTIVE STORY MAGAZINE 3/39 PULP COVER PAINTING	4,000
179	MIKE	ROY	"RECORD BATTLE". F/JOE YANK #1, 1952. 8 PP.	$100
181	MIKE	ROY	LITTLE ANGEL in "CAMPING CUTUPS". 7 PP. 1950's	$100
182	MIKE	ROY/M. PEPPE	"KNIGHTS". COMPLETE COMIC FROM 1956. 33 PP.	$450
183	ART	SAAF	"RISE & FALL OF NICK WAGNER". 7 PP. 1952	$125
166	NORMAN	SAUNDERS	NOBODY FIGHTS ON CHRISTMAS. MAG PAINTING,1957	$650
442	NORMAN	SAUNDERS	THE BLUE PHANTOM DELL COMIC COVER. SOME DAMAGE	$750
355	CURT	SCHAFENBERGER	CAPTAIN MARVEL 9 1/2 PG. STORY F/WHIZ #120.	1,900
525	KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.1	$250
526	KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.2	$100
527	KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.3	$95
528	KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.4	$225
531	KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.5	$225

THAT IS THE HUT, O CHAMPION OF CHAMPIONS? NOW LET ME GO - PLEASE!
ALL RIGHT, RUN ALONG AND STICK TO CARD TRICKS AFTER THIS.
THIS IS THE SIMPLEST WAY TO GET INSIDE...
BEAUTIA! ARE YOU HURT?
WHAT FOOL DISTURBS ME WITHOUT PERMISSION?
I WILL TEACH YOU MANNERS, YOU RED-CLAD RUFFIAN!
HMMM.
TAKE IT EASY, LADY...
I WON'T TAKE IT EASY, BUT YOU'LL TAKE IT HEAVY!
YOU UGLY OLD WITCH STOP HURTING MY BOY FRIEND!

GEO. TUSKA - CAPTAIN MARVEL #2 $900.

529	KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.6	$150
530	KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.7	$150
532	KURT	SCHAFFENBERGER	CAPTAIN MARVEL JR. F/MASTER #118 P.9	$225
69	ALEX	SCHOMBURG	HOROSCOPE BOOK ILLO. VERY ATTRACTIVE. 7x10	$600
70	ALEX	SCHOMBURG	HOROSCOPE ILLO. MAN & WOMAN. 2 1/2 x3 1/2	$175
68	ALEX	SCHOMBURG	KATHY COMICS #2(1952)COVER. WORD BALLON MISSIN	$350
360	CHARLES	SCHULZ	PEANUTS (S) 12/4/60. SNOOPY	2,500
267	CHARLES	SCHULZ	PEANUTS (S) 8-3-52 FIRST YEAR OF SUNDAYS	3,000
185	MIKE	SEKOWSKY	"FEAST OF THE GHOULS" 7 PP. F/ ADV.INTO DARKNESS	$200
186	MIKE	SEKOWSKY	"THE PIT OF HORROR" 1952, 8 PP.	$200
432	JOE	SHUSTER	SUPERMAN unpubbed 1939. FIRST KRYPTONITE STORY	******
349	STUDIO OF	SHUSTER	UN-PUBLISHED PAGE FROM 1940's	1,000
391	AL	SMITH	MUTT & JEFF ILLO	$100
167	ROBERT	STANLEY	STAR WESTERN 4/47 PULP COVER PAINTING	$750
71	CHIC	STONE	DYNAMO's DAY OFF F/ DYNAMO #4. SPLASH.	$200
8	JIMMY	SWINNERTON	LITTLE JIMMY (D) 11-8, 11-9-26 2 DAILIES	$600
7	JIMMY	SWINNERTON	LITTLE JIMMY (D) 3-20-34	$300
12	JIMMY	SWINNERTON	MR. JACK (D) 11-17-19	$350
10	JIMMY	SWINNERTON	MR. JACK (D) 12-15-19	$350
266	ALEX	TOTH	1940's GREEN LANTERN PG. NO GL BUT GREAT ART	$300
491	ALEX	TOTH	ALL AMERICAN WESTERN #121 P.5 JOHNNY THUNDER	$300
345	ALEX	TOTH	STARS IN MY EYES PG.10	$150
339	ALEX	TOTH	STARS IN MY EYES PG.2	$150
340	ALEX	TOTH	STARS IN MY EYES PG.4	$150
341	ALEX	TOTH	STARS IN MY EYES PG.5	$150
342	ALEX	TOTH	STARS IN MY EYES PG.6	$175
343	ALEX	TOTH	STARS IN MY EYES PG.7	$150
344	ALEX	TOTH	STARS IN MY EYES PG.9	$150
73	ALEX	TOTH/SEKOWSKY	2 PAGE STORY "A GIFT OF MURDER" 1954.	$250
348	GEORGE	TUSKA/BECK?	CAPTAIN MARVEL #2 PG.14. VERY RARE.	$900
573	H.J.	WARD	SPICY PULP COVER OVERPAINT	2,000
25	RUSS	WESTOVER	TILLIE THE TOILER (S) 7-6-30 W/ VAN SWAGGERS	$250
523	BASIL	WOLVERTON	MAD #31 "MAD HATS" BASIN	$300
522	BASIL	WOLVERTON	MAD #31 "MAD HATS" SOUP POT	$300
538	WALLY	WOOD	ABILITY TO DRAW AD F/ MAD #34	1,000
533	WALLY	WOOD	FREE FALL FERRIS F/MAD #29 CUTAWAY ROCKET	$150
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429	BERNI	WRIGHTSON	BADTIME STORIES CONTENTS PAGE. COLOR BY.S.OLIF	$750
75	BERNI	WRIGHTSON	SWAMP THING #4 PG.15	$200
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447	CHIC	YOUNG	BLONDIE (S) 8-8-6?	$200

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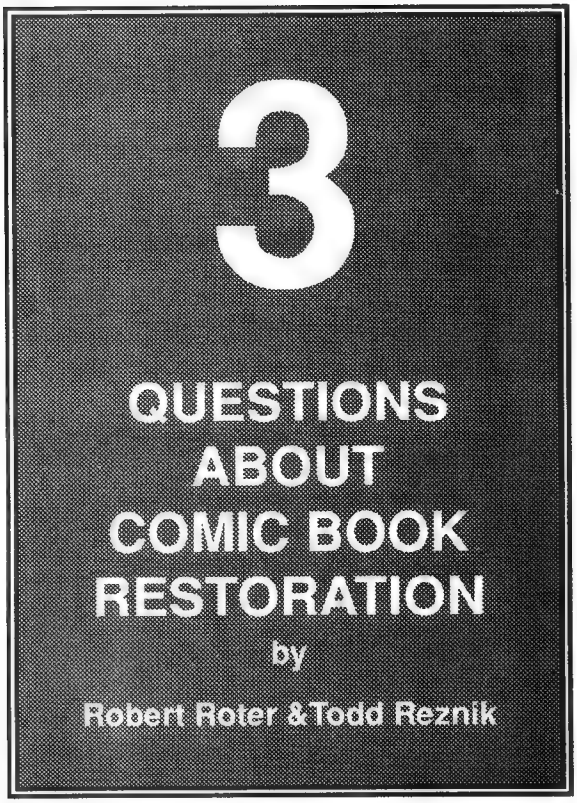

(Editors Note: Between them, Robert Roter and Todd Reznik have over 50 years of experience collecting comics. Their main interests as collectors are both the Silver and Golden Age. They both hold bachelor degrees from the University of California, Berkeley, California. and, in addition, have both done graduate work in physics and law, respectively. Given all of this, one might think that they would be unlikely candidates to be on the receiving end of fraud. Yet, like so many collectors across the country, both have been victims of two common,less than satisfactory, purchasing scenarios. Robert and Todd related a number of experiences that really hit home. The first type of unsatisfactory purchasing scenario they related involves comics that are later discovered to be restored. In some cases the seller did not know the books were restored, but the collector is still left unprotected and seldom offered compensation. The collector assumed, as is reasonable, that when you buy from a reputable establishment, that it would never sell a book without disclosing known restoration. As a result, it has always been a "buyer beware" mentality and market. The second type of unsatisfactory purchase scenario they told of involves mail order comic books that are obviously over-graded. To make matters worse, the collector then has to do battle with the dealer to get his money back. In spite of a number of negative purchasing experiences, Ii is obviously the love of comics that keeps our guest writers interested in collecting and motivated to address the complex question of restoration. Robert Roter and Todd Reznik are co-owners of The Pacific Grading Service.)

Is restoration the ultimate sin, or just a useful tool for collectors? The issue of restoration has become one of the most important questions facing the industry today. In actuality there are a number of different issues involved: (1) What constitutes restoration; (2) When is restoration worthwhile; and, (3) What are the seller's responsibilities when dealing with restoration? As we discuss these issues, however, it is important to remember that we do so in the context of our backgrounds and experiences as comic book collectors and fans.

Question 1: What Constitutes Restoration?

There is a debate within the comic book industry as to what defines restoration. Many would argue that anything that permanently alters the original state of a book is restoration while work performed to "maintain" the book, such as cleaning, is not.

In actuality, this is a moot point. All work done on a book should be disclosed. Assuming complete disclosure and an educated public, the market would determine the effect of restoration on the "equivalent grade" or condition of a book and ultimately its value.

It is our contention that all work done to a book should be categorized as restoration. For example, if someone stains a book, it is not currently considered restoration to clean the book since the restorer is not "adding" anything to the original book. Yet, this is exactly the definition of restoration, i.e., to return an object to its original state. Therefore, under a literal interpretation, we can conclude, any work done, even cleaning, must properly be classified as restoration.

Question 2: When is Restoration Worthwhile?

There are only two times when restoration should be worthwhile:

A. When there is a problem with a book which will cause continued deterioration if not treated, the agent causing the problem should be removed.

B. When a collector wants a book to appear better than its underlying value.

The reason we say "should be worthwhile" is that under the current system there may be a financial incentive for someone to restore a book and sell the book under-reporting the extent (or quality) of restoration. However, assuming that we can overcome this problem as an industry, then the reasons outlined above will become the only reason to restore a comic.

The first reason is one of preservation. **It is a truism to say that it is better to own a piece of something than all of nothing.** If a foreign agent is allowed to eat away at your comics, then eventually you will have nothing. However, if you take action now to preserve the book, then at least you will own a restored book when you are finished.

The second reason appeals to the collector who cannot find or afford a comic appearing in a higher grade. The collector may enjoy the beauty of the book and may wish to restore the book. However, this is an aesthetic reason and not a financial reason to restore a book.

We believe that assuming complete knowledge, there will rarely be an economic incentive to restore a book. If a buyer sees a book that appears VF but was actually restored from a VG, he should only pay the VG price, plus the cost of restoration. If a premium were charged, the collector should go find a VG copy and have it restored himself.

This example does assume two things. First, exact knowledge, and secondly, that the book is available in its un-restored condition. For example, if there is only one copy of *Superman #1*, and this copy is then restored, clearly a person desiring the book will buy it regardless of the fact that it is restored. On the other hand, if the book is Avengers #4, a book with a fairly high supply, we would expect to see buyers less willing to buy a restored copy since they have access to many other copies.

One problem with the current grading standard is that it may actually encourage certain types of restoration. For example, in defining the "Fine" condition, the Official Overstreet Price Guide states that "one minor tear is allowed." This might be interpreted to mean that a book can be no higher than Fine if it has a minor tear. In our opinion, this appears too rigid a rule and one that may encourage a seller to have the tear mended.

Our research has revealed that on average, sellers do not downgrade a book this significantly for one minor tear. This is due to the fact that an average collector would prefer a perfect book with one minor tear over other Fine copies of the same book. A seller, knowing this, would most likely price the book above other Fine copies thereby effectively treating it as a higher grade book. Sellers may fear, however, that buyers would be unwilling to pay a higher price since the conventional standard is to treat this book as a Fine. Thus, sellers may actually have the tear mended such that the book will no longer appear to have a tear. The book may then either be advertised as restored appearing VF or NM with no mention of the final grade, or, worse yet, the seller may not mention the restoration at all and just list the book as a VF or NM.

Question 3: What are the Seller's Responsibilities?

Clearly the industry has embraced the idea that all restoration should be disclosed!. But what constitutes disclosure? Many ads indicate "slight restoration" without defining "slight". The exact nature of the restoration is rarely properly laid out for the prospective buyer. By "nature" we mean two things. First, the **type and extent** of the restoration would be disclosed so the buyer will know what has been done and to what degree. Secondly, the **quality of the work** performed should be disclosed. A poor job of mending a small tear may be much worse than an expert job of restoring a slightly larger tear. Even so, it may be that the best option is not to repair either tear.

One concern is that there is a widespread belief that certain sellers may not fully disclose restoration either intentionally or accidentally. yet, these sellers are not reprimanded. **It is our contention that, under no circumstances, should a book ever be trimmed.** This is definitely, the one unforgivable sin to perform on a book. It is also our contention that any individual or company caught knowingly engaging in the act of trimming books or sale of trimmed books without informing the prospective buyer, should be barred from any comic organization that concerns itself with the advancement of the industry, and the ethics, practices, and obligations of comic professionals. We would encourage an industry committee to be formed to address these issues and would recommend that a moratorium on most restoration be considered since there are many unqualified individuals performing irreversible and unnecessary restoration on books. In many unfortunate cases books have been permanently destroyed! It may take years to assess the damage that has occurred to countless books that were restored unnecessarily or poorly, thereby depleting an already short supply of rare un-restored books.

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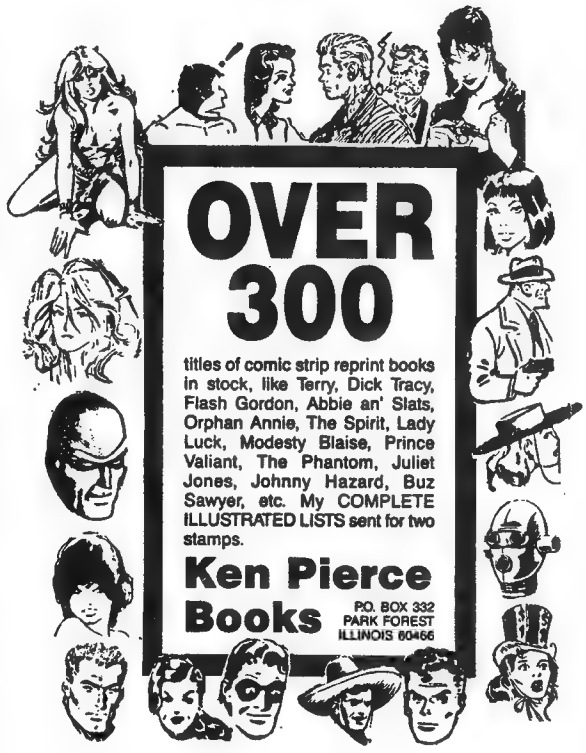
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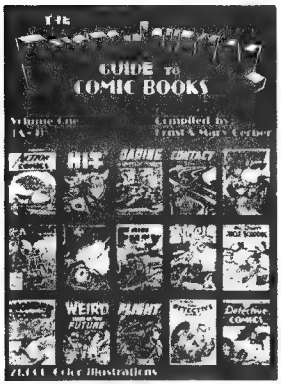

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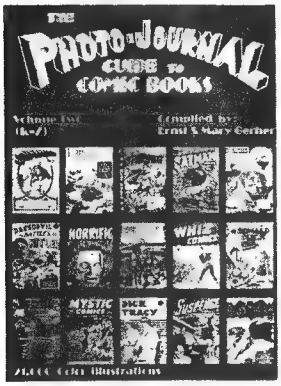

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--- CBM Forum Panel Discussion ---

THE COMPLEX QUESTION OF COMIC BOOK RESTORATION

(This month CBM Forum presents fifteen opinions on the complex question of comic book restoration. This topic has become one of the most controversial and misunderstood in the hobby and is presented here to generate increased awareness on the part of collectors and dealers. Sorting out the many opinions on this volatile subject underscores the old adage "there are no simple answers to complex questions". . . . Editor)

Erik Andresen

I'm not what you'd call a "condition freak". While I recognize the importance of grading comics, I feel, and will always feel that THE CONDITION OF A COMIC IS SECONDARY TO THE COMIC ITSELF. There's been a perverse trend in recent years by so-called "collectors" to reject any Golden or silver age comic at any price if it's not near mint or better. These people will never be happy. Personally, I will accept ANY pre-1970 comic into my collection. Compare a low grade Superman #2 at $200 and a near mint Spiderman #12 at $200. I will always go for the Superman #2.

Since I am ambivalent toward comic grading, I am also ambivalent toward comic restoration. I've never had any books restored and I've never knowingly acquired a restored book. I have, however, had books that are "restorable". For example, I once had a Flash #18 that was VF+ with bright white pages, except for a small chunk missing from the cover, and traded it to an understanding dealer at the VG price. Personally, I've always found damaged books fascinating. No two low grade books look exactly the same, but every near mint book does. The singular flaw on the Flash #18 made it much more interesting to me . . .kinda like Marilyn Monroe's birthmark!

The only restored book I ever almost obtained was a pre-Batman Detective, which was restored to a VF but priced as a VG. But I probably would have given the VG price for the book in its unrestored state in the first place (it had a piece out of the back cover), so whoever went to the bother and expense of restoration wasted time and money on that one in my opinion. I suppose if these books were Action #1, then restoration would have been worth it. Yet, if I were buying an Action #1 for cash, I wouldn't want to shell out an extra $5000 for a book that had $50 worth of restoration. So my hope is that collectors will stop being so picky about condition, and enjoy the books for what they are. They'll live a longer, healthier, happier lives.

Greg Buls

There is nothing inherently wrong with restoration. If someone owns a Rembrandt with a tiny tear in the corner, who are we to say that that collector should not have the tear sealed? The same is true of comics. It's the right of the owner to alter any book he owns in any way he wants. If he appreciates the fact that the appearance of his books is enhanced by artificial means, that's his choice.

The problem with restoration is that it can be used to greatly increase the price a collector is willing to pay for a book, particularly when the collector does not know and is not told that the book has been restored. Collectibles in general are plagued by fakes and fraudulently altered pieces which are often sold as originals. Wherever I go, I see dealers selling books which have been "touched up" with ink or paint to hide color flakes and creases, particularly spine stresses. Often, it appears that someone did the work a few hours earlier in the bathroom with a magic marker. Out of 100 books I see like this, maybe five are labeled as being restored. I've seen collections loaded with these books. Inevitably, the collector is heartbroken when he learns that his hard earned money has been spent on a "phony".

Because that's what a restored book is *if* the book is not clearly labeled as being restored. It's a "fine" copy trying to *masquerade and fool the buyer* into thinking that it is a "near mint". A restored book which is clearly labeled as being restored is not a phony, because it's true nature is fully disclosed. It is represented for what it is, not as something else.

If no collector was ever burned by homemade pen touch up or even by professionally done but undisclosed restoration, restoration would not have any stigma attached to it except for a few purists objecting to the whole concept of altering books in any way. Unfortunately, this is not the case. As in every hobby and every walk of life, dishonesty is present in the few to muck up the works for the many!

Often a dealer will tell a collector who discovers restoration on his books that he didn't know the restoration was done. In all likelihood, this is probably true the majority of the time. But even if it is, this dealer has no business dealing in collectible comics. If he does not know enough about what restoration looks like to detect it, the chances of his taking advantage of someone are to great too justify his dealing in collectible books. He simply is not qualified. If he knows what restoration looks like but doesn't take time to examine his own merchandise for it, he is obviously not willing to take the time and effort necessary to protect the interest of his customers. In either case, why would you want to deal with the person? Unless you consider yourself an expert on detecting restoration, you are eventually likely to get burned.

Given the prevalence of undisclosed "restoration" how can a collector who is not an expert on restoration keep from getting burned? Here are a few suggestions:

1) **Ask dealers for references**. Qualified dealers can

provide them with ease. If they don't have satisfied customers willing to be a reference . . . watch out!

2) **Get educated.** Learn to know what restoration looks like. Some collectors overlook what seems obvious. Credible dealers will be delighted to help you with this. It's in their best interest and in the interest of the hobby to weed out those dealers who won't take time to learn about restoration themselves.

3) **Show off your books as soon as you get them.** Show them to as many people as you need to in order to be assured that the book has not been altered. It's often easy to find one person who has such a keen eye that he/she can detect anything. This is a good friend to have. It's probably not necessary to ask explicitly if the book has been restored. Most people who can detect it will offer to point it out.

4) **Return any and all restored comic books you may buy which are not labeled as such.** Even if it's a $5 book you bought through the mail, wrap it up and send it back. Have the dealer pay for the postage and any other applicable expenses. Even inexperienced and dishonest dealers know that bad reputations spread a lot faster than good reputations. Most will be cooperative and refund your money. If they don't do so immediately, write to the advertising publication, talk to the convention promoter, boycott the store, whatever. Send a crystal clear message. This hobby cannot grow to it's full potential if collectors feel they have to be constantly wary of being taken advantage of.

There are plenty of honest, competent dealers out there. Find some, and have fun collecting. That's what it's all about!

Steve Carey

Restoration - a controversial subject of discussion in our hobby today. Like many things, restoration has its pro and cons. Frankly, for my money, the negatives outweigh the positives.

Now don't get me wrong; on occasion, I've utilized the services of a professional restorer. Tape removal, cover wash, and taking glue off staples are all valid duties that can be performed. But when I see chunk repairs, color touch-up, page whitening, etc., my interest wanes rapidly because those books will not become part of my collection. I much prefer books in their natural state, regardless of defects.

Dishonesty and ignorance play a role when dealing with restored books. A comic that's been worked on should be noted as such. Many a collector has felt "ripped off" when he discovers that one of his prized possessions had some type of previously unknown restoration done to it.

As a final thought, it really comes as no surprise that most of the "big" books (e.g. All-American #16, More Fun #52, Flash #1, etc.) being offered today are restored. These issues, when priced fairly, offer an attractive alternative to us non-millionaire collectors; presentable copies of rare comics that still fall within our budgets.

Robert Casali

Restoration; it's a funny word. In many of the fine and decorative arts, one expects to find some degree of restoration on even the most valuable of objects. This is especially true where an item is a one-of-a-kind item (e.g. 15th and 16th century oil paintings or 18th century meissen porcelain figures).

Comic books, however, are not one-of-a-kind and this has proven to be the source of much controversy. "Restoration" has frequently been performed by self-styled professionals, not to preserve the integrity of the comic, but rather, to disguise flaws and deceive a purchaser into believing he is getting better condition (and hence more value) for his money than he actually is. This is most unfortunate because high quality, professional restoration (which by definition is reversible) can significantly improve the appearance and longevity of certain lower grade comics. It goes without saying that such restoration must *always* be disclosed in any sales transaction.

Additionally, conservation, is sorely needed as soon as possible on many fifties comic books! Silver Age D.C.'s are the closest to my heart and the most rapidly deteriorating of all comic books. A number of factors including several significant decreases in the quality of paper stock used have combined to decimate the numbers of high grade white or off-white paged post-code issues.

Much has been written about the scarcity and desirability of high grade Golden Age books. It is, however, common knowledge amongst most dealers that comparable quality in early Silver Age titles scarcely, if at all, exists. Regrettably, little is being done to preserve these precious few for the future. Most comic collectors including dealers define proper preservation as the placing of comic books into mylar sleeves. Much more is necessary, however, if classic Silver Age books are to survive.

I would recommend that deacidification be performed on many of these issues. If aging has begun to accelerate the accumulation of by-products of deterioration proper professional cleaning to remove these should be considered prior to deacidification.

After treatment the books should be stored in a stable environment where temperature, humidity, light and airborne pollutants are kept at low levels. Mylar sleeves, especially sealed ones that can restrict the entry of oxygen are of course mandatory. Comics are biodegradable and we are in a race against time to preserve these very special treasures.

J. Keith Contarino

To restore or not restore? Simple question with no simple answer. I think to be rational about this we need to look at the issue in sub-categories: Silver vs. Golden Age books; Collectors vs. Investors; my personal views vs. the views of my particular clients. Keep in mind as I discuss this that I am looking at this from a narrow base of picky, high grade clients—as well as everyone else I sell to at shows and via mail order.

First, let me say there is a world of difference between professional restoration and hack mending with glue and magic marker touch up. I am 100%, absolutely, positively **against** any of these do-it-yourself approaches. Any restoration should only be done by a handful of qualified professionals. Second, is cleaning restoration? Susan Cicconi at The Restoration Lab (one of the few people who knows what she's doing in this industry) tells me there is no way anyone can tell whether a book has just been cleaned by a solvent wash. Other dealers tell me they can tell any book that's been cleaned. I personally can't imagine anything being wrong with cleaning a book; and, if it can't be detected anyway—who cares? (However, at this point let me say there are a lot of collectors who will not accept a cleaned book as being unrestored.)

Golden Age: It is my experience that collectors of Golden Age books seem much more lenient and will accept

restored books if the price is right. This is also true of books that have been amateurishly color touched. This is an "in general" opinion and does not apply to the few Golden Age clients (I have) who are also high grade collectors. These people by-and-large do not want restored books. The exceptions are keys. Realizing a VF/NM unrestored Action #1 would cost them $50,000 or above (and probably not available) they'll accept a restored one in that grade at one-half the price. The same is true for other high grade keys like Detective #s 1 and 27, Adventure #40, More Fun #s 52 and 53, Superman #1, Batman #1, etc., etc. This is not true for high grade non-key Golden Age. These same collectors are willing to pay 3X Guide for a NM/M Marvel Mystery #17 or Superman #22 but don't even want restored high grades. I only have a few Golden Age *investor* clients, and they are unilaterally opposed to purchasing restored books.

Silver Age: This, as most of you know, is where 90% of my client base exists. I have about the same number of collector clients as I have investors in high grade material. Interestingly, as compared to Golden Age, these folks are much, much pickier and are opposed to restoration of any kind. Sometimes this makes little or no sense to me. Why in God's name would someone be opposed to sealing a 1/8" tear that could only possibly get worse over time? But they absolutely are, and I advise everyone to LEAVE SILVER AGE BOOKS ALONE!!!! Whether it makes sense or not, I don't foresee anyone shelling out big bucks for Silver Age keys with even the smallest amount of restoration.

What about nonkeys? Well—all of you out there best beware. I have seen enough trimmed and color touched $100 to $300 Marvels this summer to make me sick. While technically trimming is destruction and not restoration (and no reputable restorer of comics would trim them), I feel obligated to pass this along. It is extremely easy to take a scalpel and dry magic markers and make a VF or F/VF Spiderman #14 into a beautiful NM or NM/M. This can be done to most nonwhite cover Marvels. You should be astute enough to be wary of any brown, black or green cover books (Avenger #1, Hulk #1, Spidey #28, AF #15, etc.) with no spine creases. I am especially addressing this to those of you in the Northeast who seem to never open your books. At least open them and check for cover bleed-through and to see if the pages look trimmed or off center. While it is true most color touch these days doesn't bleed through, at least look at the insides. (Besides, you should be doing this anyway to make certain those NM books you bought aren't doggy doo-doo colored on the inside.) Check the outsides also. Where there is color touch, the colors should not be as glossy even if the colors match.

There are not as many $100-$300 DC's, so I guess it doesn't pay yet to alter most nonkeys. It is true for all the keys, however.

While I'm at it, what about the value of key Silver DC and Marvels that have been restored to NM? Well, as you all know, the reason high grade Silver is so expensive is due to the tremendous scarcity, especially coupled with high demand. I keep hearing the argument that if a NM/M AF #15 is worth $10,000 unrestored, it should at least be worth one-half that restored. Well—I don't think so, and I'll tell you why. First, depending on what's wrong with it, a solid VC copy with no creases but lots of spine problems can be professionally restored to look VF/NM or better. It's most difficult to do this to Golden Age books and besides VG Action #1's are very scarce while there are hundreds or thousands of VG AF #15's, FF #1's, etc. There are even a lot of low grade Showcase #4's around. So, while a restored VF/NM Action #1 is still rare, a restored NM FF #1 or Showcase #4 is not. In my opinion, it's ludicrous to pay $800 for a G/VG AF #15, spend $900 or $1,000 getting it restored, and thinking it's worth $5,000. In fact, an AF #15 in O/WNM with just a little color touch is going to be real hard to sell at anywhere near the $9,000-$10,000 that book is worth in untouched NM. If light color touch decreases such a book to 60 or 70% of its untouched value, why would a heavily restored copy be worth 50%. I think a heavily restored NM Silver Age book should be worth in the range of 50 to 70% NM Guide, but I'll be the first to point out I don't deal in restored books because there is so much disagreement as to their real value.

So—what books to restore? I think fair and below copies of key Golden Age books are worth restoring for collectors and investors alike. You need to keep books like this from totally falling apart. A restored G or VG Flash #1 would seem to be a better investment than a poor copy. I think for the time being that most books above VG should be left alone until the market sorts out the true value of these books. Of course, if you just want the book to look better and you are planning to keep it forever, then by all means have it professionally worked on.

A final note—while all of us, dealers and collectors alike, are becoming aware of restoration, there is still a problem with restored books being sold by and to dealers as unrestored. Sometimes it's an honest mistake—we all miss some things—but more often it's outright deception. Do not deal with anyone who cannot provide references. On large purchases ask the seller to guarantee he'll take the book back if you agree to send it to a professional for verification. Let the dealer send it himself and you pay for the service. You can't be too careful.

Joe Dungan

Ah, for the days when buying, selling, and trading of comic books was between kids who loved to read and collect these books purely for the fun of it. Such questions as "What is your opinion of restoration of comic books?" would never have been an issue. Any work done on a book was amateur and obvious and therefore exchanges were done with knowledge between the parties. This "primitive" attempt at restoration didn't really matter much as the main joy and purpose was to have a copy and (god for bid) read it! Future value was not a factor of consideration. Indeed, it was often a game to see what we could do to a ragged, well-read copy to keep it together and readable, just so we could preserve it a little longer. It was hard to let a favorite book "pass away". . . I still own many of my original copies, including copies I traded for or bought from old friends of mine. Well read, faded, written on, etc., but with a special place in my heart and memory. However, as the hobby has been tranformed more and more into an industry, the question of restoration has become a critical issue.

My personal philosophy of restoration is shaped by both these earlier experiences as well as by some unfortunate recent experiences. Basically, I feel that **unless the life of a book is in jeopardy, restoration should not be performed!** It certainly should not be performed to increase the marketability of the comic book. I'd venture to say that most restoration is currently done merely to increase a books marketability.

If some way of identifying or tagging a restored book were conceived, how many fewer books would then be sent

in for restoration. Such a tag is needed as many a person has bought (or for that matter sold) a restored book without knowing it. From personal experience, I know that being "burned" in this way leaves a very bad "taste in ones mouth", and reflects badly on the hobby (or comic book industry, if you prefer). The argument that a person should be able to restore a book of their own, if they wish it, does have some validity. The problem arises after that person no longer owns the comic book. And no one will own a book forever. This again points out, not only the need for some manner of coding a restored book, but also the need for accurate records to be kept on the restoration history of each comic.

We are currently seeing the need for accurate record keeping for pedigree books. With ever improving restoration techniques, this same practice is just as important for restored books. That way the buying and selling of these books is done with full knowledge by both parties and becomes a decision between consenting individuals.

Richard Helegua

Comic book restorations. I tremble at their mention.

It is not that I feel there is no need for its use. There is, however, never a need for abuse.

In 1968, at Phil Seuling's New York Comic Con, I spied a guy using a razor blade to remove tape from the spine of a classic Golden Age book. Horrified as I was, I watched in amazement as he completely removed the sticky substance without doing any damage to the book at all. It would not be for some years that I would hear the term "restoration" applied to his actions. The person was Bill Sarill, a legendary name in the field of restoration. In the early seventies, Bill pioneered restoration, and he later helped others to develop their restorative talents. Bill probably did not expect his teachings to become such an important tool in the comic hobby. Bill Sarill is an absolute master at his craft. In many cases it is near impossible to detect his work, a true testament to his own talent. He began to sell his talent in the seventies and the result was a new found awareness that a low grade comic could be "rejuvenated", and therefore more attractive and therefore - more saleable. Restorers began to pop up in all four corners of the world. Many of them could not then, and still cannot today, polish a pair of shoes. Unfortunately, they don't know that.

Naturally, as more and more restoration was done, more and more of it was done at a sub-par standard on an increasing number of books. Even I, when I sold comics had some of this work done. But it was not long before I came to the conclusion that it was really a crime against the hobby, because there were just too many "hacks" doing the work. Oft times there was unnecessary repair work done because the restorer felt it needed to be done (I once had a *Superman #14* cleaned by a well known restorer. I only wanted the book cleaned. He felt the book needed more gloss however, and after he spoke with me about it (at which time I told him no gloss), he promptly added a gloss by spraying clear krylon on it. I refused to pay and "got rid of" the book I had intended to keep).

I do feel a book that needs a slight restoration; a small mend, removal of inks, stains, tape or other "disfigurement" is appropriate. I similarly understand the need to repair a book that is literally falling apart. But there must be a line over which you would not tread. Does a solid VG *Superman #1* need repair? If you repair every copy in that shape, is it good for the hobby? I think not. To bolster this I say that as a result of the rampant restoration of any book that could look "nicer" after a little work, that it is near impossible to locate many "key" books in unrestored condition.

If you had an MS-65 1982-O barber dime that is slightly tarnished and dip it into a cleaning solution, you have damaged it forever! Something of the coin itself is removed by this action and many coin collectors will never buy that coin. Should it be any different for comics? I say not. Picture this: the year is 2050. A major customer wants an unrestored copy of *Supe #1*. He looks all over, views every known, extant copy and finds that only one copy exists unrestored, in GVG shape. He promptly pays full mint guide with the understanding that it is "the only" unrestored copy in the world !!! It could happen as people come to realize the value of an untouched copy of any major book. I have a copy of *Target Comics #7*., the rare and beautiful Spacehawk cover. The spine is split 4" from the bottom and 2" at the top. I will never repair it. For me, it doesn't need it. I wouldn't keep it if it was repaired.

Another major problem with restoration is the unscrupulous dealer that repairs books and then attempts to sell them as unrestored copies. This is a rampant problem. A "major" dealer (who shall not be named) once showed me an *Action #1*. Knowing the individuals reputation, I asked "does it have any repair?". He replied "well maybe a little bit". Then it became "well yes, it has a lot of work". This is only one of many instances. How does a novice collector protect himself from these unscrupulous people. Buyer beware!

If you drink alcohol responsibly, it is fine. If you abuse alcohol, then it is a disease. Today, comic book restoration is a disease. Maybe tomorrow, we shall inaugurate C.C.A.R. - Comic Collectors Against Restoration.

This has been a public service announcement.

Rob Hughes

What is restoration? Webster states that it is, "a bringing back to a former position or condition." (Webster's Seventh New Collegiate Dictionary, G&C Merriam Company Publishers, Springfield, Massachusetts, U.S.A.)

With this in mind, one could conclude that any work performed on a comic book, whether being a "complete overhaul" (rebuilt spine, missing piece replaced, major color touch-up, etc.) to a light cleaning and pressing job could be considered restoration. A strict view point? Perhaps. However, with the values and prices of many comics catapulting into the ionosphere, dealers, collectors and inventors alike owe it to themselves to be strict!

Restoration is not an "utterly abominable evil" that should be avoided at all costs. On the contrary, it is a very necessary practice especially with so extremely few high-grade copies of any Golden Age or Silver Age books existing today. Restoration allows us to enjoy these childhood treasures as they appeared way back when . . . with all of the super-heroics, action, and adventure that we celebrated. All this *without* having to pay multiple of guide prices!

Ron Pussell

I feel that restoration is not something that should be performed by dealers to realize a profit. Rather it should be performed by the collector exclusively for aesthetic purposes. The sole exception to this would be severe browning. I would then recommend that the book be VPD treated to prevent brittleness.

It is my opinion that restorations do not significantly increase the value of a book. Rather it allows the book to become a "slider". That is, a book that appears in one grade and is actually in another, lower grade. On initial cursory inspection, the book would appear to have a higher market value than one would establish upon detailed examination.

After years of dealing with restored books, I arrive at the market value by first mentally returning the book to its original unrestored state and then adding *approximately* a half grade, depending on the quality of repair. For instance, if a book appears FN but is restored; we first establish its original unrestored grade. Let's say G-VG prior to restoration. I then add approximately half a grade and then price the book as if it is an overall VG. I DO NOT PRICE THE BOOK IN FN AS IT APPEARS. To the customer, the book appears as a rather good deal since it appears in FN *but is priced as a VG.* In this manner the book may sell fairly well. Bear in mind, many collectors/dealers will not even look at a restored book. Therefore, a repaired book may appreciate slightly in value but the demand for the same book would be greatly diminished.

Patrick Kochanek

There is a place for restoration in comics, and thus, a place for restored books. **That place is as far as physically possibly from my collection**. Restoration certainly can enhance the appearance, value, and possibly the longevity of a good number of low grade, torn, and/or soiled books. I saw a Whiz #2 (#1) at the San Diego convention this year that would obviously benefit from expert restoration on all of the above accounts. Any collector of average condition books would love the book. In distinct contrast, "restoration" work — even expertly done "minor touch ups", tear repairs, cleaning, re-glossing, etc., on a high grade or pedigree book literally defaces and very likely makes it of very limited (or no) value to the high grade collector. Recently, I purchased the authentic Lamont Larson collection copy of Keen Detective Funnies #18 listed (of course) as a NM. Tragically, the book had been glued (for no sane reason) in areas with trivial spine tears. Needless to say, after checking out my suspicions with a restoration expert, the book went back overnight mail. As Joe Dungan relates, "It is almost as if some dealers and collectors cannot keep themselves from restoring a book". They are essentially obsessed with restoring and just cannot leave even otherwise beautiful books (with minor flaws) alone. Incorrectly, they often equate restoration of comics with restoration of fine art. The bottom line is that the condition conscious collector appreciates the **RARITY** of old books in HIGH GRADE — and that means in unrestored original state!

Michael Naiman

You see it at the Con through the glass display case, the perfect copy of that Silver Age issue that you have been searching for over five years. That key issue, the last one to complete the collection! Upon closer inspection, the cover has been touched up, the staples reinforced and a chip replaced on the back cover AND the dealer is asking NM prices. I'll pass thank-you. WHY?

Condition is the foundation that this hobby is built upon. If the comic has been altered to appear that it is in another classification, should the value really be increased? Not for me. The alteration of the art work utilizing products that mask or hide the deficiencies does not interest me. It is a false propping up of an already shaky foundation. When it comes to turnaround time, and you wish to sell, Mr. Experienced Buyer notices the work and looks at you like you're crazy. Sure, he'll pay you the unrestored value, maybe!

What about pressing, page cleaning and staple replacement? If this does not effect the art work, that could be a tough call. That is why I always make it a practice to ask, "To the best of your knowledge, has this comic book ever been restored?"

Timothy Riley

Making professional restorations of a G/VG key book more and more desirable. If you're thinking about restoration make "dang" sure you seek the help of a pro. I would also like to add there are certain things one can do to a book that, in my opinion, shouldn't be considered restoration. They are as follows: Dry cleaning, lite-press, centerfold reinforcement without gluing. . . . and the debate rages on! Restoration is the *most controversial issue* happening in comic-land today. I mean, some dealers get down right grumpy when approached by the subject. But most of us with our keel evenly in the water agree that it is a fact of life in this relatively young hobby. In the years to come, NM/M and lesser high grade VF-VF/NM books are virtually going to "from the market disappear". I will even go out on a limb and predict key books done by hot restoration artists like Susan Cicconi will be sought after in the future. So, to sum up, all I have to say is . . . accept it! It's an art *if* done by a pro artist.

Tony Starks

I believe that it would be in our hobbies best interest to differentiate between two types of restoration. The first type returns a book to its original printed state without permanently introducing any foreign materials. Examples are cleaning, spine roll removal and stain removal. The second type repairs a defect by adding something new to the book. Examples are tear repair, color touch up and replacement of missing pieces. Incidentally, my idea of true restoration is that it does no harm and can be reversed. In my opinion, this makes edge trimming and color touch up with magic markers butchery, and not restoration.

Comic books are not printed with rolled spines or dirty pages. Correcting these problems does not alter, but rather returns, a book to its original condition. I propose that this type of restoration should not lower the value of a book from its apparent condition. I agree with the premise that a book that has had its condition enhanced by adding materials, such as glue, colorants or paper should not be worth as much as the same condition unrestored book.

I currently advise my fellow collectors against having any book that grades VG or better restored in the next several years. Eventually, some consensus should emerge on restoration as it affects value and one will be able to make a more informed choice on whether and when to restore. I make an exception for tape, however. Left unattended, tape will eventually destroy the paper it is in contact with. Removal of the tape may necessitate further repairs, but better surgery than premature death.

Discussion of restoration often depresses me. It serves to remind me of just how fragile our collectibles are.

Newsprint was never meant to be a long term product. Stories are now circulating that some of the Mile High books have started to yellow! Unless extreme PRESERVATION measures (such as inert gas storage) are soon taken, there will be NO unrestored, supple, white page NM copies of Golden Age books in existence 100 years from now. As that day gets closer, perhaps comic collectors will embrace the same attitude towards restoration that museum curators and fine art collectors do: It is occasionally necessary, and when necessary should only be done by skilled, reputable professionals.

Harry Thomas

With certain qualifications, I feel that restoration of comic books is good for the hobby. Some of those qualifications follow.

1) Amateur restorers are the nightmares of every comic book collector. Glue, tape, and colored felt tip pens in the hands of a quick-fix hobbyist can ruin an otherwise decent book in a matter of seconds.

2) There are only two or three capable professional restoration experts in our hobby. If you can't afford their services (and they are expensive) forget restoration.

3) If you are, first and foremost, an investor, do not buy restored books. Always go for high grade, unrestored comic books.

4) Restoration is for the collector not the investor! I would much prefer a book that has been professionally restored from, say, good condition to fine condition. As a collector, I can honestly say that I have never bought a book for my collection with its value potential in mind. I have bought many restored books when I could have bought lower grade books in unrestored condition.

5) Key Qualification Statement: *Never, never,* buy from a dealer who does not list a restored book as such and will not guarantee its return if you are unhappy with it. (Yes there are major dealers currently advertising that continually "forget" to mention restoration.)

6) **Never believe a restored book is worth less than it was before restoration**. A professionally restored book will be worth more than it was in it's original condition. Enough restored books have been sold to satisfied collectors to justify such a statement. Still, a deal on a restored book should never be final until the buyer has had the opportunity to physically **see** the book and determine if he, the buyer, agrees with the value placed on the book by the seller.

John Townsend, Ph.D.

I evaluate restoration somewhat like makeup on a face: a little makes a good thing better. A lot means plastic surgery might be a better idea.

Supply and demand plays a large part here. I'd rather have a high-grade Silver Age or Golden Age comic, slightly restored, than be without.

I look at it in terms of cosmetic versus structural restoration. With cosmetic, **less is more**. I don't mind a color touchup here or there, or a tiny cover repair. The book looks better to me then, when it's done right.

More becomes less, however, in cosmetic restoration, when the integrity of the book is compromised, that is, the weird look that heavily-restored low-grade books get: sort of like several layers of paste on the cover. I'm better off with nothing than heavy cosmetic work.

Structural restoration for the purposes of preserving the life of the book **which is in danger** (deacidification of a browning-but-not-brittle book, for example) is different. This is a good thing. It's a matter of a book or no book.

So my vote is for light cosmetic work on higher-grade books, and structural (life-preserving) work on the lower-grade ones. Unless it's a McFarlane Spidey #1: then use any measures possible to preserve it at any grade. Without opening the bag.

(CBM would like to thank all the collectors and dealers for contributing their opinions on this complex and controversial topic. We'd like to hear your opinion. . . write to CBM Forum, P.O. Box 180900, Coronado, CA 92178-0900)

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THE COMIC BOOK MARKETPLACE:
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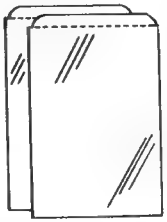

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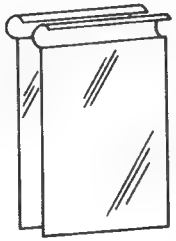

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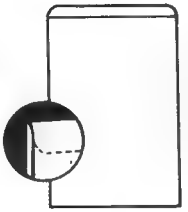

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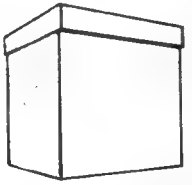

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GHOST RIDER (new) #5,6
GUARDIANS OF THE GALAXY #1
HULK #111, 118, VG 324, 330, 358, 372
IRON MAN #8 VG, 15 FN
MARVEL COMICS PRESENTS #1, 2, 48-50
MARVEL PRESENTS #3, 6-8
NAMOR #1
NEW MUTANTS #1, 86-100
NEW WARRIORS #1
PETER PARKER #8, 10-12, 142, 158
PUNISHER #7-9, 25
NICK FURY V'S SHEILD #1-6
SPIDERMAN #289, 303, 305 (2), 307, 318, 319 (2), 320, 327, 331-333
WOLVERINE (Mini) #2, 3
WEB OF SPIDERMAN #4, 6
X-MEN #97-99 VG, 28, 40, 46, 101, 111, 112, 114, 118 VG, 92, 108, 110, 113, 115-120, 123-150
DAREDEVIL #160, 163-167, 171, 172, 181-191, 241, 248, 249, 254, 257

All comics are VF-NM unless stated. Amongst this list are many of the best movers in the comics value trade so its first come first served.

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Like the bargains above there are many Silver Age comics waiting for the serious collector who like cut price comics. Just send me a list of what you're after and the grades, prices, etc. and I'll contact you with a cut price offer. No obligation, if you're not 100% happy then there's a full refund on any expenses encountered. Dont miss out prices could soon rise.

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Dobie Gillis #2, 13
Fox & Crow #96, 98
Funny Stuff #2, 3, 5, 6
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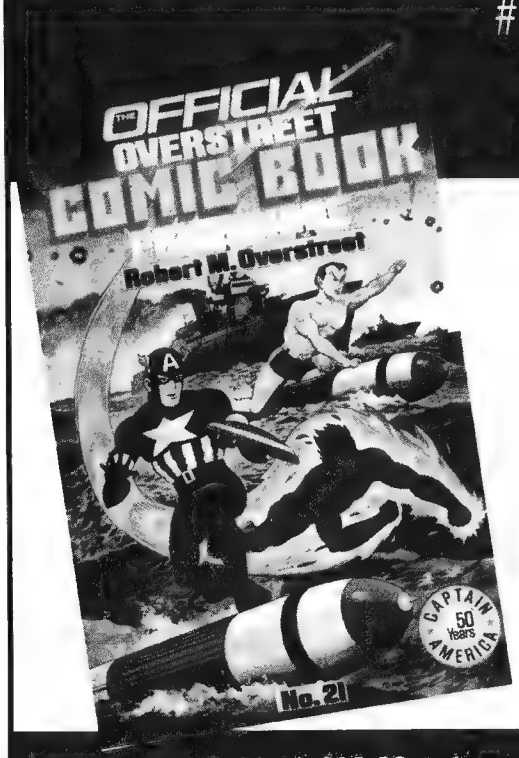

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THE PRICE OF ADMI$$ION

BY

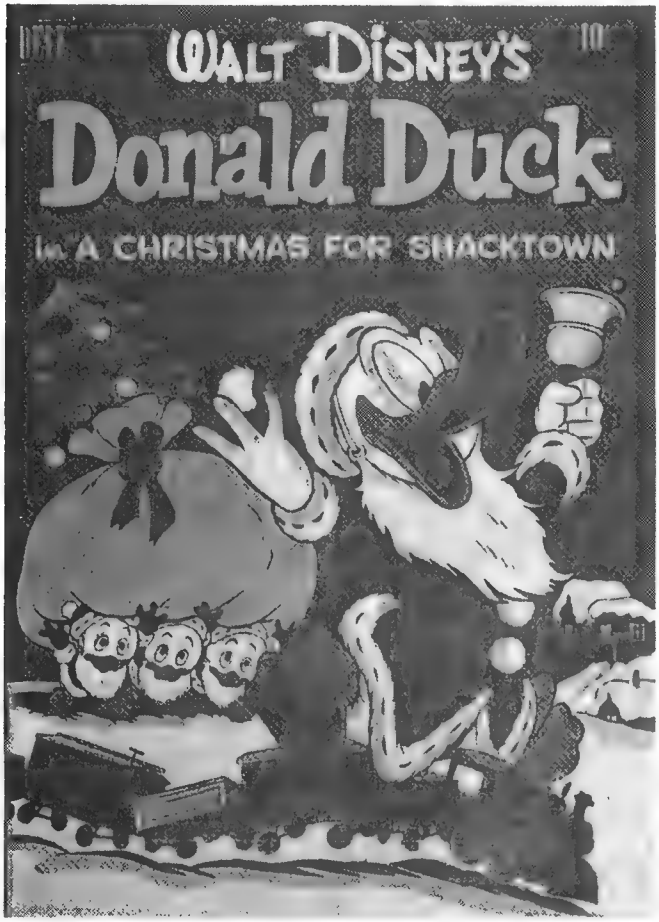
J. KEITH CONTARINO

Since this column has been officially dubbed **The Price of Admission**, I'll admit right here and now that no prices can be placed on the books I'm going to talk about this time. Were I not so pompous, I'd title this venture My Favorite 10 Comics but — what can I say? My selection criteria includes cover art, storyline, interior art and my own emotional response. In addition, I've limited Barks' books to just three even though it would have been very easy for all 10 to contain his superb work!

1) ***FOUR COLOR #367*** — "A Christmas For Shacktown" This book exemplifies the best of the best. From its eye-catching cover to its great "end gag" on Uncle Scrooge, this book has it all. Barks at his best managed to touch that part of each of his characters that was basically good and exploit it without becoming overly sentimental or maudlin. I still love reading this story.

2) ***DISNEYLAND BIRTHDAY PARTY #1*** Specifically, the Uncle Scrooge story, which is feature length. Again, Barks was a master at exploiting the "Domino Effect" of small miscalculations leading up to a big catastrophe. In this story, Scrooge makes mistake after mistake, leading ultimately to his precious money being strewn all over town and the total destruction of his money bin.

3) ***FANTASTIC FOUR #39 & #40*** "A Blind Man Shall Lead Them" and "Battle Of The Buxton Building". Wow! Lee and Kirby showing what made Marvel great!! The cover to #39 is absolutely stunning, with Daredevil leading the FF into battle. While Spidey and the X-Men have become Marvel's leading titles, remember that FF was the first Lee/Kirby superhero collaboration and, I believe, the book they thought was the best in the industry during the mid 60's. To me, every issue from 23 - 52 is outstanding from cover to cover.



DONALD DUCK FOUR COLOR #367

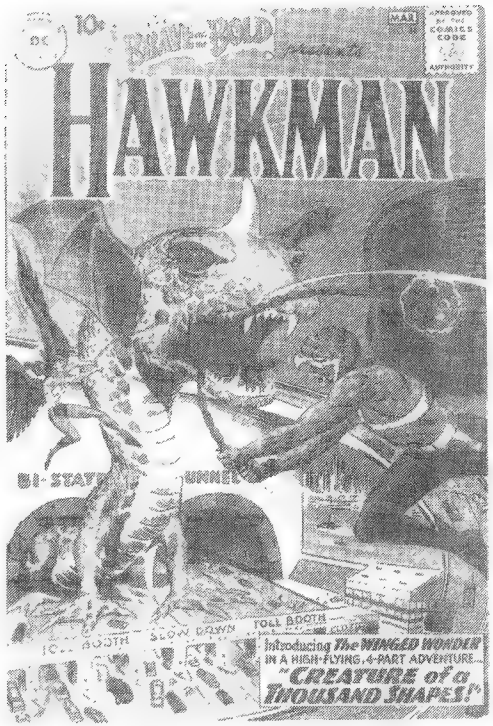
© WALT DISNEY PROD.

4) ***SPIDERMAN #s 31-33*** OK — here's what Lee/Ditko did to make Spidey great. Sure, a superhero with super guilt and super problems was a new concept. Likewise, your ordinary citizen coming into extraordinary circumstances was the hallmark of most of Marvel's heros (Robert Ludlum exploits this theme to this day, which makes him so popular with us average Joes. I'll examine this and compare and contrast this with DC's heroes in an upcoming article.) This is Spidey using his powers to his fullest to save the one person he loves above all else—his Aunt May. Knocked unconscious and trapped under a multi-ton piece of machinery, Spidey just is not to be denied. Ditko builds the suspense leading to the magnificent full page splash of Spidey throwing off the machinery. (PLEASE — Anyone owning the original art to this, contact me.)

5) ***SHOWCASE #34*** One of the best if not the best cover in all of the Silver Age. Gil Kane was to do more with Atom covers than thought possible, and he started with a bang. Just as important, the story line seems actually plausible — as well as totally enjoyable. A shining example of Silver Age D.C.

6) ***SHOWCASE #17*** A terrific example of D.C. utilizing the theme of ordinary (well, sort of) people getting caught up in extraordinary situations. What could be stranger than trying to jump 25 feet and winding up 25 trillion miles away? It's also an excellent sci-fi story from D.C.'s best sci-fi period

AVENGERS #4


BRAVE AND THE BOLD
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BRAVE AND THE BOLD #34

in the late 50's.

7) ***FOUR COLOR #386*** Uncle Scrooge No. 1. Again, vintage Barks, "Only a Poor Old Man." What a title! Not "Only a Poor Old Duck"!! Barks' characters were unerringly (and erringly) human and Barks knew it. This is another eye-catching cover and a super story. Anyone who hasn't read much of Barks' works should get a hold of the affordable reprints now available.

8) ***AVENGERS #4*** What can I say? More Lee/Kirby — this time with the best character of Timely's line. The cover is splendid, with Cap moving forward in all his glory set on a white cover background. The story is a bit hard to swallow (but, hey, I bought the Atom dialing a phone number, making himself electron-sized, flying over the lines — I wonder what would happen now with transmitters in space replacing cables? — and emerging at the other end). But, its impact more than makes up for its lack of credibility. Even a "hardass" like me was touched by the New York City cop crying when he saw Cap.

9) ***GREEN LANTERN #s 85 and 86*** I know, these aren't Silver Age, and you all know I think most '70s books are trash; but the whole run of GL 76-87, 89 are great and the two drug issues are outstanding. The artwork is Neal Adams (one of the best artists of all time) at his finest. The story is not for little kids, but I think anyone 10 or over would get the message. This is a very powerful story; and, after years of D.C. trying to stay in tune with real life with pap like swing with Scooter, The "Mod" Teen Titans and Batman, these books were sledgehammers of intensity. Unfortunately, D.C.'s next attempt was Prez. So it goes.

10) ***BRAVE AND BOLD #34*** This is tough. I want to choose *Spidey #6* or *Fantastic Four #13* or *Flash #123* or *Strange Tales #115* or *Conan #24* but . . . . . stuck with one single book left, I have to choose (drum roll please) — *Brave and Bold #34.* I think any list such as this has to include a book by Joe Kubert, and this is one of his best. The cover is better than terrific as is the interior artwork. Keeping in mind when this book came out, the story is an incredibly good mixture of sci-fi and superhero genres. Throw in a little intergalactic space police and you've got a near perfect book.

You'll note the conspicuous absence E.C.s and Golden Age books from the above list. This is because I was looking primarily for books with feature length stories or at least related stories (I almost omitted *Showcase #s 17 & 34*, as they are multi-story issues). E.C.s are all great comics, especially the sci-fi from 1952 onward. As a group, I feel there just aren't better art or stories. Admittedly, I'm not much of an E.C. Fan Addict and not able to rattle off stories from the top of my head. Two stories do come to mind however, — "Dog Food" and "T'ain't The Meat It's the Humanity;" but no single issue strikes me more than an individual story.

There are also no Golden Age books for similar reasons. I suppose I should have put *Batman #1* in there, as it meets most of my criteria. I think most of the G.A. books had great covers but inside artwork was not up to the standards of post Golden Age books. Also, few had full length or even related stories. Most of the Golden Age books in my collection (or memory) are there pretty much for the covers only. Let me know your nominations for the top ten best books. Ye editor has indicated his interest in publishing your suggestions and comments in future issues of CBM. If you'd care to write, I'd love to hear from you! Keith Contarino, c/o CBM, P.O. Box 180900, Coronado, CA 92178-0900.

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SHOWCASE #22 vg (intro Silver Age GL, wowzers, I luvadisbuk).....$ 500
SHOWCASE #23 vg+ (what a cover! what a story! what a book!).....$ 300
SHOWCASE #35 vg (also getting tough to find these days).....$ 90
GREEN LANTERN #4 vg (Diabolical Missle From QWARD!).....$ 75
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DETECTIVE COMICS #54 vf+ (nice copy).....$ 750
DETECTIVE COMICS #111 nm+++ (mile high copy, incredible).....$1400
AMAZING ADULT FANTASY #9 gd (looks like a Canadian copy).....$ 20
AMAZING FANTASY #6 vg+ .....$ 60
AMAZING ADULY FANTASY #12 fair .....$ 20
FLASH #113 fn- (Origin Trickster).....$ 90
FLASH #117 vg+ (Capt. Boomerang).....$ 50
FLASH #118 fn- (superb cover).....$ 80
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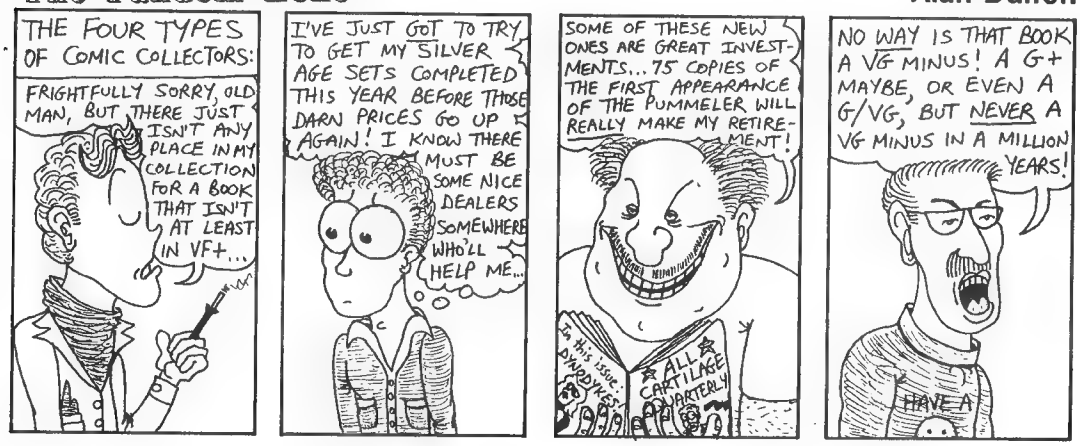
SUPERMAN #73 fn+ (Hank Garvin!).....$ 150
MY GREATEST ADVENTURE #17 fn (incredible "painted" cvr, so cheap).$ 50
MOVIE COMICS #1 (1939, Son Of Frankenstein with Karloff, scarce)..$ 750

The Fandom Zone

Alan Dulfon


THE FOUR TYPES OF COMIC COLLECTORS:
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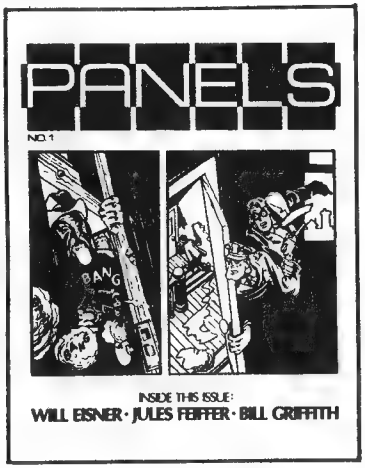

All issues of SQUA TRONT are deluxe professional productions chock full or art and lore about EC comics and their creators.

SQUA TRONT 3 (1969) 80 page issue. Color cover paintings by Feldstein and Crandall. Feature on EC's science fiction comics; letter from Bradbury on EC's adaptations. Long Frazetta feature, with his Flash Gordon strips. Articles on Evans and Crandall, with unpublished strips. Death of EC. Art by Williamson, Wrightson. More! Limited quantity. **$15.00**

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SQUA TRONT 7 (1977) Color cover paintings by Roy G. Krenkel, and interior Krenkel art with horror themes. Kurtzman tells the truth about VD in a rare 16 pg EC giveaway "Lucky Fights It Through" reprinted as full color insert. Original Elder cartoon in color. Elder spread caricaturing the EC artists. Jack Davis animated cartoons; complete filmography. Surprising swipes of EC art. *Potrzebie*, fifties EC fanzine. Art by Williamson, Krigstein, etc. 26 pages in color. **$6.00**

SQUA TRONT 8 (1978) Color cover paintings by Davis. Unused pencilled EC story and cover by Al Feldstein. Early EC crime covers by Craig, in color. Special 12 pg. insert: complete transcripts of 1972 EC convention, featuring the EC gang talking about the good old days. More early EC fanzines. EC swipes. Art by Williamson, Wood, Evans, Krenkel. Limited quantity. **$10.00**

SQUA TRONT 9 (1983) 100 page spectacular: 15 full color pages. Color cover painting by Craig. Profusely illustrated interviews with Elder, Feldstein, Gaines and Kurtzman. Early art by Wood. EC's Christmas party posters. Information packed feature on EC's writers. Unpublished EC horror script illustrated by Craig. Dr Wertham. Overflowing with art by Feldstein, Elder, Kurtzman, Ingels, Severin, Crandall, Davis, etc. **$15.00**

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Other items from the golden age of offset fanzines:

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PANELS 2 (1981) Carl Barks talks about his life and the Disney duck stories in a rare and thoughtful interview. Also, recent Barks waterfowl watercolors *in color*, and the largest collection of his thirties "spicy" cartoons ever. Alex Toth writes about *Tarzan* artist Jesse Marsh, capturing the heart of Marsh's deceptively simple style. Benson on Kurtzman's war comics. Reviews. **$6.00**

WITZEND 11 (1978) Published/edited by Bill Pearson. Special weird palindromic issue, with the color *back* cover. Twelve pages of Wood's Wizard King drawings. Comic stories by Mike Zeck and Ruben Yandoc. Other weird stuff. You must be over 18--state age. Limited quantity. **$10.00**

FANFARE 4 (1981) Published/edited by Bill Spicer. Issue highlight: special pulp-sized insert loaded with Graham Ingels pulp art, with article by Bhob Stewart. Also: Charles Biro and his ill-fated comics magazine *Topps*; James M. Cain; Hanna-Barbera; 3-D by Ray Zone; newave comix; glamor artist Vargas. Limited quantity. **$6.00**

PLEASURE DOME (1981) Little half-size program book for a convention about fifties comics. Cover by Dick Ayers. Interview with neglected fifties comics artist Howard Nostrand. Articles on Harvey horror comics by Benson and DC horror comics by Robyn Snyder. Limited quantity. **$3.00**

RARE ITEMS

Only one copy each of most of these items. All are offset, unless otherwise noted. All had limited printings, usually 1,000 to 4,000 copies, and are very difficult to find. Most are near-mint.

A TALK WITH H. KURTZMAN (1966) This 24 page interview covers Kurtzman's career in depth; it only appeared in this 200 copy mimeographed (offset cover) edition. **$20.00**

A TALK WITH B. KRIGSTEIN (1963) Only 200 copies of this mimeographed (offset back cover) edition were printed. This differs somewhat from the later *Squa Tront* version. Mint. **$25.00**

ALTER EGO 7 (1964) Published/edited by Roy Thomas. Saga of Captain Marvel. **$25.00**

ALTER EGO 10 (1969) Published/edited by Roy Thomas. Long, profusely illustrated interview with Gil Kane. Parodies of superheroes by Wally Wood. Feature on Kubert's Tor, with newspaper strip samples. 1969 Convention photos. **$18.00**

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GRAPHIC SHOWCASE 2 (1969) Wrightson, Kaluta. Very rare. Mint. **$22.00**

INFINITY 2 (1970) Wrightson & Frazetta interviews; Krenkel, Virgil Finlay, J. Jones. **$12.00**

INFINITY 3 vol 2 (1971) Great Krenkel feature, Bruce Jones interview, Ken Smith, Mort Drucker, Williamson, Jeff Jones, etc. **$12.00**

INSIDE COMICS 1 (1974) Long Crumb interview, Crumb cover. **$25.00**

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REALITY 2 (1971) Wrightson, Kaluta, B. Jones, Brunner, Ken Smith, Larry Todd, etc. **$15.00**

RETURN FROM REALITY 4 Checklist of Spiegelman/Griffith's *Arcade* by cat yronwode. Extremely limited edition. **$10.00**

THE SPIRIT 1 (1966) Reprints dailies, published by Ed Aprill in limited 300 copy edition. One of the very earliest fan reprint projects. **$18.00**

SQUA TRONT 1 (1967) 2nd printing (Note: both printings combined were less than half of later issues). Williamson, Ingels, Frazetta. **$60.00**

SQUA TRONT 4 (1970) Unpublished Krigstein and Crandall EC stories; Craig interview; Frazetta feature; long Kurtzman feature; Evans, Williamson, Krenkel, Kaluta, Corben, Metzger. **$55.00**

THIRD RAIL 1 (1981) Much Williamson, Krenkel, Crandall, Steve Bissette, etc. **$14.00**

WITZEND 1 (1966) Published by Wally Wood; Crandall, Williamson, Frazetta, Goodwin. Original & only authorized printing. Pristine mint. **$55.00**

WITZEND 2 (1967) Wood, Elder, Crandall, Spiegelman, Ditko, Reese, Williamson, Don Martin, Grey Morrow, etc. **$22.00**

OVERSTREET PRICE GUIDE 1973 (3rd ed) I'd describe this as near mint, but let's call it fine, which would make it $75 according to an article in *Marketplace* 2. Get it here for... **$60.00**

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1991 SAN DIEGO COMIC BOOK CONVENTION
HUCKSTER ROOM HIGHLIGHTS PART II

by Bob Nastasi

San Diego is the place to be for the ultimate in comics fun and entertainment. It's a four day "cosmic event" in which you need 48 hour days to experience everything going on. And even that's not enough time! For me, it was my eighth trip in a row - I hope to make the next fifty. No matter what aspect of this hobby you like, it's there at San Diego. Golden Age, Silver Age, New Comics, Personalities, Movies, Science Fiction, Animation, Parties, Autographs, Original Art, Cels and more-its all there!

Me - I go for the Golden and Silver Age books. That, and to see old friends every year; and to make new ones. So for me, the show was a success on all counts. I look forward to the wining and dining every night with old and new friends. Lets see - it was Portuguese food Wednesday night, Chinese on Thursday, French on Friday . . . . and Saturday night it was Italian food with a group of about eighteen of us! San Diego is a city of all nations, and convention week is a bit like the Mardi Gra in New Orleans.

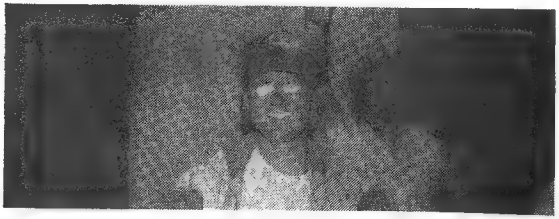
The convention itself is like a who's who of the comics industry. But on the creators/professional end and on the collectors/fan end, virtually anybody who's

Joe Vereneault trades the Mile High Detective #27 for a dish of homemade pasta.

Dan Fogel showing off his new earing made from red kryptonite.

Harley Yee telling customers that the Detroit Tigers will win both the American League East *and* the World Series.

Jack "The King" Kirby and one of his 53 white sweaters.

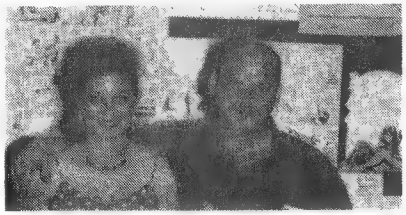


Terry Stroud does his little Orphan Annie impersonation while Ron Pussell puts a hex on the photographer.

Kevin Eastman convinces Susan Cicconi that mankind evolved from a mutant turtle (teenage ninja that is).

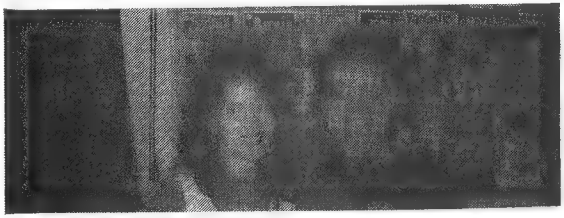
anybody is at this show. I always enjoy meeting and talking to Bob Overstreet every year. Most of my customers back home when they find out I know Bob

Industry giants Steve Geppi, Steve Fishler, Mark Wilson, and Jon Warren debate "the top ten greatest movie posters of all time". (Steve is winning.)



Richard Helegua and wife Diane celebrate not having to pay for dinner Friday night.

Newly discovered comics from the famous "Boston Tea Party" collection found in London.



Dave Anderson and wife celebrate after selling their first ever comic to collector R. M. Nastasi after 6 years.

Ron Pussell finally gets his tables set up Sunday afternoon.

Susan Cicconi performs some long over due restoration on VG condition collector Bob N.

ask me "Did you talk about Mile Highs?," or "Did you talk about the new grading system used in this years guide?." I say nope - we talked about projectile points (arrowheads made by American Indians). Bob is one of the countries foremost authorities on projectile points and probably has a collection of points that rival his comics. I majored in Anthropology and taught American Indian Archeology. It's my second love next to comics. So its only natural that I travel 3,000 miles to the worlds largest comics convention to talk about arrowheads!

This year, the show was held at the new convention center on the San Diego harbor. Its so big that New York's Grand Central Station could probably fit into it. I actually got lost a few times and could not find certain dealers tables if it weren't for the handy "road map" that was enclosed with the con booklet. And they say that next years show will be even bigger. Just give me a golf cart with a compass to get around!

One night at dinner (I think it was the French evening) a few friends and I were trying to figure out how many total retail dollars of merchandise were at the show. The figure arrived at was about 20 million dollars. I thought that was a conservative amount. Over the years as a collector attending San Diego Cons, I've learned that no matter how much money you bring to spend, its never enough!! Next year the convention will be held near the end of August. Hope to see and meet you all there. Until then, here's some "parting shots" of this years show!!!

See you next year in San Diego . . . . . Bob Nastasi

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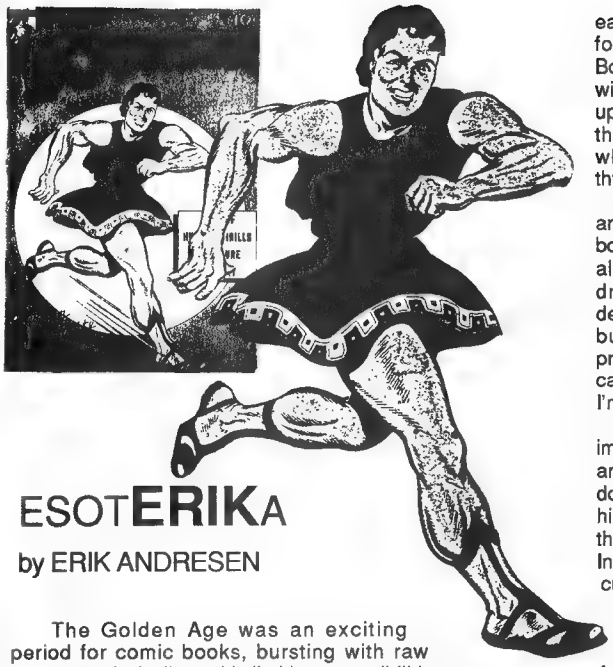


ESOTERIKA

by ERIK ANDRESEN

The Golden Age was an exciting period for comic books, bursting with raw energy and sizzling with limitless possibilities. Everything was brand new in those days, since there were no "right" or "wrong" ways to do comics, which gave their creators a tremendous amount of freedom. This creative energy materialized into such classic characters as Superman, Batman, Wonder Woman, and Captain America, which have been enshrined as icons of our popular culture.

Yet, not all Golden Age characters were so long-lived or awe-inspiring. Creators were underpaid and publishers were often indifferent to quality. There are many contenders for "Lamest Superhero Concept Ever", and one of these is Fox's "The Bouncer".

The Bouncer ("your favorite pin-up") is a statue of alleged Greek God Anteas, who comes to life whenever evil threatens, drawing strength from contact with the Earth. In modern times, he fights alongside his descendant, Anteas, Jr., (How many parents name their kid after a 2000 year old ancestor?) who sculpted the statue and, strangely enough, draws similar strength from contacting the earth.

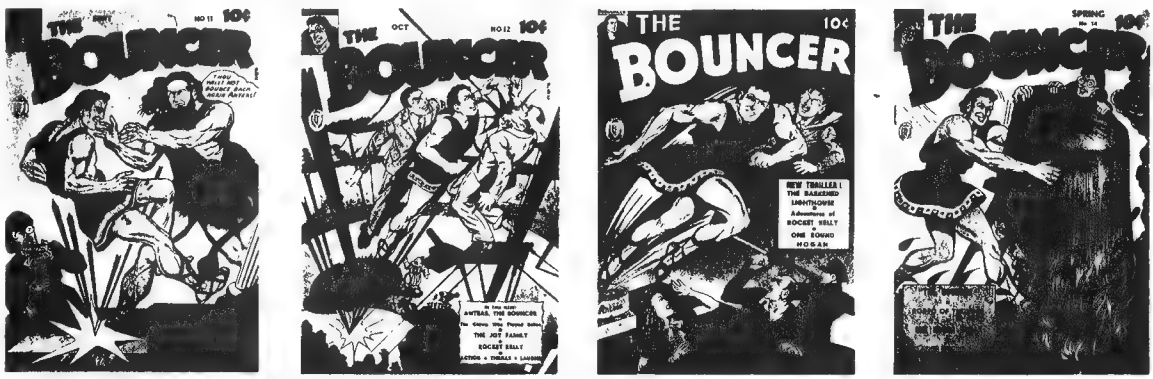
This strength from contacting the earth gives our dynamic duo the uncanny ability to "bounce" on top of evildoers everywhere. Which is about the dumbest power possible, since, while in the air, they are not contacting the earth and therefore are vulnerable to said evildoers. (Are you following any of this?) Often the bad guys wait until the Bouncer and Anteas Jr. are in the air, and then clobber them with a piece of lumber. (I swear to God I'm not making this up.) But then the meanies try to kill our heroes by smashing them into the ground (i.e. forcefully contacting the earth), which of course rejuvenates them and enables them to thwart the crooks after all.

Anteas Jr. is a mousy, goofy-looking Greenwich Village artist, and is certainly the least likely person you'd expect to bounce on you. And the Bouncer may be a Greek god and all, but in modern days he looks like a low budget cross-dresser. There are many words that come to mind to describe Anteas Jr's special relationship with the Bouncer, but "heterosexual" isn't one of them. Not that I have a problem with this sort of thing, mind you. What consenting cartoon characters do between panels is their own business. I'm just glad Dr. Frederic Wertham never saw this book.

THE BOUNCER has some truly bizarre plots. In one, an important chemist desperately needs an eye transplant, but an evil gangster ("the Lens") kidnaps all of the suitable eye donors, refusing to release them unless the chemist grants him the the patent for his upcoming chemical. (Incidentally, this is a violation of anti-trust laws, so don't try this at home.) In another story, New York is threatened by "the Gold Bug", a cut-rate Mr. Mxyzptlk who lives in a medieval castle in the suburbs. To make matters worse, he captures the Bouncer and Anteas, Jr. and threatens to make them date his daughter. "This is a fate worse than death!", Anteas Jr. exclaims. "I'm leaving!". Yet another story features "The Clown Who Played Satan!". These stories are mighty fun to read, though it is truly regrettable that the artist never used the sound effect "BOINNGG!" when the Bouncer bounces. But feel free to insert it when you read these books aloud to your friends.

There were five issues of *THE BOUNCER* published by Fox between late 1944 and early 1945. In addition, the Bouncer appeared in four Fox Giants; *ALL GOOD COMICS*, *ALL GREAT COMICS*, *BOOK OF ALL COMICS*, and *EVERYBODY'S COMICS*. A low grade copy of *THE BOUNCER* costs less than many issues of *PUNISHER WAR JOURNAL*, and for high powered campy laughs is hard to beat.

Is there a future for the Bouncer? It's hard to say. When Fox went under, it sold the rights to most of its characters to Charlton, and when Charlton went under, they sold those rights to DC. Does DC own the rights to the Bouncer, and if so, will they admit it? Will we ever see "The Greatest Bouncer Stories Ever Told"? Or a Bouncer mini-series? Or a battle between the Earth II Golden Age Bouncer and his environmentally sensitive 1990's counterpart? Only time will tell . . . . . but don't hold your breath!



The cover of *The BOUNCER* #1 (top left) and #2-5 (above). A complete set of the five issues in good costs less than $40.

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CBM presents SLEEPERS

by Sean Linkenback

So many books to write about and so little space, but I will try my best to tell you about some undervalued Gold and Silver Age comics you might consider adding to your want list. This month in response to reader request I will try to concentrate on less expensive Golden Age (in the $300 range), and then to satisfy the demand of those who have written or called about my choices for "Top 10" lists of Silver Age, I will unveil a list just for you. So read on.

1) ***YOUNG MEN #24*** (Dec 1953) Without a doubt, one of the most overlooked and undervalued books in the guide. After a 4-5 year hiatus, Atlas brought back the main Timely characters. In this first issue you get **the origin of Captain America, the origin of the Human Torch and the origin of the Sub-Mariner, all in one book!** Plus an appearance by the Red Skull. If you thought finding high grade 60's Marvels was tough, try finding a high grade copy of this fascinating book!.

2) ***STAR SPANGLED COMICS #65*** (Feb 1947) Although Robin always takes a back seat to Batman (as he should) his solo series is a book that has been overlooked for too long, and should show great increases in the coming years. Robin is one of the most identifiable characters in comics, so don't underestimate the potential of this issue. Also keep an eye on *Detective #41*, which contains Robin's first solo adventure.

3) ***WONDER WOMAN #45*** (Jan/Feb 1951) This title as a whole has been overlooked for years, but interest has been stirring lately. Very soon collectors and investors will realize that Wonder Woman is worth more than 10-15% of Superman or Batman (sooner than we think if a nice All Star #8 or Sensation #1 makes it to Sotheby's) and this issue will emerge as a major key in the run. Take heed dear collector, you have been warned!

4) ***BATMAN #62*** (Dec/Jan 1951) Containing the origin of one of the most famous of Batman's foes, this book has no place to go but up. The beautiful red cover will help insure the saleability of this comic in the future, not to mention all the publicity Catwoman will receive in the upcoming Batman 2 movie.

5) ***EXCITING COMICS #9*** (May 1941) Black terror has been hot lately especially as collectors have been snatching up later issues of the run, with their fabulous Schomburg covers. Naturally they will want the first appearance to complete their set. Good luck! Already tough to find in any shape, the beautiful cover and low good price of this comic is enough to make any collector want to hold onto his copy.

That's all the Golden Age we'll cover this issue. Now let's turn to my suggestions for the top 10 Silver Age list; starting with DC:

1) ***OUR ARMY AT WAR #81*** (Apr 1959) Already hard to find and in high demand, this is the key war book.

2) ***SHOWCASE #15*** (Aug 1958) He may not be around now, but at the time Space Ranger was very popular, he got his own feature a few months after Flash (and the same month as Adam Strange) with only half as many appearances.

3) ***TALES OF THE UNEXPECTED #40*** (Aug 1959) With no cover appearance, this book has been overlooked for years, but is finally getting the respect and collecting emphasis it deserves.

4) ***BRAVE AND THE BOLD #61*** (Sept 1965) Third Silver Age. Comic devoted to Golden Age characters, Origin of Starman and Black Canary.

5) ***SHOWCASE #55*** (Apr 1965) First Silver Age book devoted to Golden Age characters, 1st Solomun Grundy, origin Dr. Fate and Hourman. Coming out three years before Captain America #100 or Iron Man #1 this book is ready to explode!

6) ***SHOWCASE #60*** (Feb 1966) First appearance of The Spectre. 'Nuff said.

7) ***HAWKMAN #4*** (Nov 1964) First appearance of Zatanna. In the words of a wise man "put it on your want list today. You won't be sorry."

8) ***BRAVE AND THE BOLD #34*** (Mar 1961) First Hawkman, DC's third revival character. Super key, super hot, and super great! Hey folks, this came out **8 months before** fantastic four #1! Now try finding a nice one . . . ..

9) ***FLASH #137*** (Jun 1963) Another book that is like a volcano. First Golden Age Atom, Green Lantern, Hawkman, Dr. Midnite, Wonder Woman and Johnny thunder. Plus the reformation of the JSA. If you don't get one now, you'll regret it . . . (remember you heard it here first!).

10) ***BATMAN #155 / LOIS LANE #70*** (Tie) (May 1963/Nov 1966) Re-introduction of the Penguin and the Catwoman. We all saw what happened with Batman #171. Don't miss the boat on these issues.

That's all for this issue. Next month - more Golden Age Sleepers. Send your comments and suggestions to Sean Linkenback, c/o CBM, P.O. Box 180900, Coronado, CA 92178-0900.

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RESTORATION BIGOTRY

By Alan Dulfon

Here's one I've never been able to figure out; maybe you can help me: If some random indifferent person carelessly puts a marking on the cover of a comic book—either testing out a pen, or making a small doodle, or writing their name on it—that generally won't disturb most of us to any *inordinate* degree, although the action on the part of the perpetrator was nothing short of vandalism, whether intentional or not. (Vandalism in the sense that at first there was a book in all its pure, natural beauty, and afterwards there was a thing of beauty marred by X amount of graffiti.) But take the same book, put it in the hands of a dedicated collector who painstakingly takes the time and effort to carefully remove or cover that marking in an attempt to enhance or rebeautify the cover of the book, and many of us will become incensed, as if someone had placed in our lap a slab of limburger cheese which had been lying in the sun for three days: "A book with *restoration*? Tasteless lout! Remove this from my sight immediately!"

What's the logic behind that? Is a book with a piece missing actually more attractive than the same book with a substitute piece meticulously replaced without tape? What's the special feature of a detached cover or centerfold which makes it more desirable by far than the same book with the cover or centerfold assiduously reattached without tape? Is a white crease on a black background with no bleed-through? Does a cover with a dirty black film over the white areas just take our breath away with excitement, while clean white cover areas just leave us cold?

Given a choice, what would *you* rather have?: a Fair copy of a key Silver Age book that was *totally unrestored,* but was just riddled up and down with all the visible defects that warrant its particular grading—or the same book which has a *nice* overall VG appearance, and, if you didn't have it sent to the lab for analysis, could possibly even *pass* for a VG? Remember, this is a book that you're going to savor the artwork of, relish the story, be moved by the characters, share with friends, and treasure for years. Which copy would you prefer? Would you pay the same for both books? Should they cost the same?

We may also have some cause to question whether, when viewing comic books, the real issue is restored or unrestored...or just how "pretty." And we are not promoting deceit here; we are promoting truth. We should not be afraid to hear or inform another of a book's having been restored. And we should also keep in mind that especially in the aforecited example of books graded Fair, we may further subdivide that category into two types of Fair books: **R & R** (Reading and Reference), and **R & C** (Respectable and Collectible). An R & R copy *looks* Fair from every angle of vision. An R & C copy has instant eye-appeal at first glance—somewhat resembling a VG—but upon inspection of the entire book, may have had some cleaning, or nicely done repairing, retouching, reinforcing, or replacing. (although ideally, not all four in the same book.) An R & C copy has no browning pages, not even so much as a coupon missing, and as mentioned earlier, no tape and no bleed-throughs.

What prompted me to write on this subject? Who knows; maybe it was the redefinition of many of the grades in this year's Guide, such as tape now acceptable in VG, and Fair books dropping in value from a height of 70% of Good to 50%. But we can always look at the bright side: maybe now, all the comics we already had with tape on them are worth *more*! And maybe we can buy R & C Fair comics and spend *less*! Maybe. But in any case, let us approach the matter of restoration from two sensible standpoints. If you're a buyer and you come across a seller with some restored books, you needn't be apprehensive about shaking his hand or using the same washroom as he. If you're a seller and you're toying with the idea of doing some restoring, unless you know exactly what you're doing, *for God's sake leave it alone!* And the closing thought is this: as our comic books are passed down from generation to generation, to our childrens' childrens' children, how many Golden and Silver Age survivors will there actually be 100 or 150 or 200 years from now...which have *not* been restored?

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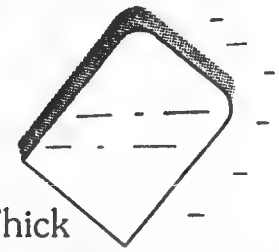

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COMICS on the COUCH

by

John Townsend, Ph.D.
Clinical Psychologist

Let's look in on a recurring conversation in the family room of Charlie Collector and his wife, Susie. As we move in closer to the scene, we see Susie, standing with her arms crossed, her pretty face confused, frustrated and tight-lipped. Beads of perspiration line Charlie's brow as he desperately attempts to explain himself:

"But Honey, they're really important to me," Charlie says.

"Your comics are worth spending money out of the family budget instead of our kids' clothes? Furniture? Retirement?" Susie responds.

"Hadn't thought about the retirement part..." Charlie muses. *"But there's just something special about antique comics. Look at this classic Kirby scene where Thor smites Galactus. There's power there, and nobility, and..."*

"And violence," says Susie. *"Don't let the kids see it."*

"But the humorous nuances in Eisner's 'Spirit'..."

Her brow furrows. *"It's silly. Why doesn't the mask fall off?"*

At the end of his rope, Charlie uses his ace in the hole: *"Susie, look at it this way . . . . my hobby involves a product which increases in value every year. Look at it like an almost recession-proof investment."*

Susie's troubled face relaxes a little, part of her fears allayed. *"Well, I guess that's different. If we'll see a profit on your comics when we sell them..."*

Charlie interrupts: *"Sell them?"*

Susie tightens up. The battle resumes.

The vignette above illustrates a point for the comics collector; it's impossible for our hobby **not** to make a difference in our lives. In fact, it **should** make a difference. Collecting should bring many hours of enjoyment; then again, it may also result in conflicts with some other area of life (spouse, time, work, finances, etc.) But for better or worse, there is a ripple effect to the hobby.

One of those ripples is, I think, a lack of understanding among non-collectors about comics. Collectors sometimes have a hard time explaining the hobby to outsiders. It's not always easy putting into words why an adult places serious value on a kid's entertainment book. Though the prices of the product have changed that (and the Sotheby's auction will certainly have an impact), there's still a struggle, often similar to Charlie and Susie's.

This tension creates a need. It's basically a need for an integration of comics into our lives, rather than segmenting them into an emotional "closet." Apart from making comics financially profitable (which seems to help), those of us who collect simply for the books tend to struggle with this need.

I found out recently, for example, that two women who work in my office have collector-husbands. I'd been working with them for over a year before I found out. I had just assumed that my only collector contacts are people I meet "inside" the hobby: dealers and con-goers. And I'm face-to-face with these people maybe, once a year.

If collectors can understand why they're drawn to their hobby; if they can clearly articulate it to others; and if they can make it into a part of their lives which makes life better, not worse, that need has been met.

That's the purpose behind this CBM column. Each issue, we'll be taking the psychological lens to comic books, the comic book collector, and the hobby. Hopefully, we will learn something about ourselves and the books that mean so much to us. I think we can make sense from a complex issue, be of some value, and provide a good time doing it!

Some of the topics we'll address in future articles are:

-**Its attraction (general)**: What drove us to the hobby in the first place? Differing needs, values and personality types provide a variety of reasons. You may learn some things about your own emotional makeup, and **why** you picked **what** you picked.

-**Its attraction (specific):** Superheroes? War? Romance? Mystery? Humor? Ducks? What gives you tachycardia when you see an ad with your particular genre in VF?

-**Condition-consciousness:** What's behind the endless search to "mint out"? What makes one person's "good enough" another person's "junk"?

-**Relating to the non-collector:** Can this marriage be saved?

Let me know about other topics you'd like to see discussed. Just write to me care of CBM. And next month, we'll begin taking a look at the bottom line of collecting: "what led us there in the first place?"

See you then.....John.

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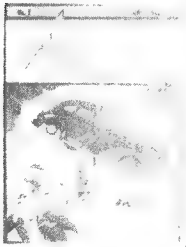

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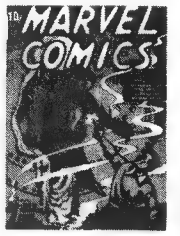

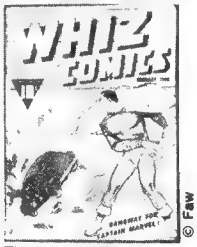

Dubious Doings In Comics Town

Commentary by
Bruce Hamilton

Strange things are happening in our hobby, disturbing things. Things that could, under certain circumstances, domino into disaster. I don't want to be known as a purveyor of doom, but collectors, dealers and publishers should view current trends and contemplate the consequences. As usual, the culprit is the almighty dollar.

It's important for the **collector** to understand what's happening, as it is only he who might ever be able to do anything about what's happening. He's the one getting hurt, because **he's** the one spending the money.

Wildly escalating secondary-market prices on newly created product are not going to hold up to the test of time, nine times out of ten. Everybody **wants** the comics, books and prints they like best to increase in value and publishers are accommodating these wishes by creating endless varieties in abundant quantities to feed the demand, while dealers (and some collectors) are . . . supporting the publishers by authenticating the rapid increases in value.

Why much of this is a sham and illusory is that the increases are not based on anything real. The supposed theory behind all this is . . . . **supply** and **demand**. If demand is greater than supply in a free market, value will rise. Simple. But there's a problem. Today's demand is there, true enough, and as long as collectors continue to pay increasing prices, dealers will conveniently verify an illusion as to limited supply. When collector's items are priced arbitrarily, determined by what everybody wishes the values to be or by what some people think the prices should be, danger lurks!

Let me tell you about fandom twenty years ago. If you had a rare comic book that you wanted to sell, a dealer would pay you 50%, 60% or even 70% of guide for it, because he knew the value was real. What happens today to the young fan who builds his collection of "hot" comics for two or three years and then needs to sell so he can get money to go to school? He **thinks** he's been **investing** in the hobby he loves and he had carefully put mint books into bags and kept them uncirculated. Then he takes them to his comic shop to sell and what happens? Do they pay him somewhat less than the 50% of years ago? No . . . they tell him that they **don't want them**! Why? Because they've already got all they can sell. What about the value? Sorry Charlie, it doesn't exist. You've bought into a conspiratorial scam.

Don't misunderstand. There **are** real collector's items coming out today and often the best investments are those things nobody's saving. Ironic, isn't it?

The truth impacted me many years ago in Hawaii when I watched a firm selling cemetery lots as investments. The "values" were supported by how rapidly their own selling prices were increasing in other cemeteries they owned that were now 85% "sold out." The prices were going up, true, and land has always been very much of a premium item in Hawaii, so it seemed to be a legitimately good investment. Was there a catch? Yes, certainly! Think about it - when someone dies, the bereaved family doesn't look in the Want Ads of their local paper to find the best deal on second-hand cemetery lots. Where do they go? They go to the company that owns the cemetery and still has 15% left. In effect, you couldn't sell your investment lots in Hawaii because you couldn't find a buyer! The government finally zeroed in on this and shut the operation down.

Does this sound vaguely similar? I'm not suggesting that the government is going to come in and slam our hobby with a hammer of legislation, but it's not impossible, either. It depends on how rampant the problem gets, how many collectors get stung, and how many people complain. What's more likely is that there would be—ta da!—an i-n-v-e-s-t-i-g-a-t-i-o-n! The consequences of that can be about as bad. Kefauver's U.S. Senate investigation in the 1950s spooked the comic industry's distributors into forcing a Comic's Code, which put most publishers out of business. Bad content was the problem then, but only part of the problem now. Times are more tolerant, and what was decried as being of evil influence then seems to only evoke yawns now.

Another thing to eye with suspicion: if a dealer—or publisher—is selling something for $5 and is offering to buy it back at $4.50, do you really think he would go to all that trouble for 50¢? There likely is no value and he's probably got hundreds of his items in stock, banking that nobody will want to sell any significant quantity back to him. Keep your eye on him. See if he's in business in two years and still buying.

If you're a young collector and are snapping up "hot" comics by the boxful, betting on their future investment potential, good luck. You may be right, if you're will to wait twenty years.

CBM SPOTLIGHT
on
MARK WILSON

" World's Finest Comic Book Collector "

Comic book enthusiast Mark Wilson was born July 14, 1956 in San Francisco, California and moved with his family to Pacifica, California when he was five years old. Mark became cognizant of comics at the ripe old age of ten and started collecting at the age of eleven.

The first comics Mark remembered seeing were beat up copies of pre hero Strange Tales *"the monster issues with Kirby covers. I especially was impressed by the story "Creature From Planet X. The first book I remember seeing on the newsstand was Fantastic Four #44 with "Here Comes The Gorgon". I saw it in the unlikely town of Gurlac, Nevada. My dad had taken us kids on a rock hunting expedition in 1966. I and my three brothers were extremely bored, surrounded by scorpions, and the temperature was 110. So we went into town and bought a few comics. A little later I picked up copies of Spiderman # 39 and #40. I remember those well. From that point on, my older brother, Mike, started collecting Fantastic Four and I started collecting Spiderman. I guess the rest is history".*

Mark also shared some memories of other neighborhood comic book collectors. "*Up the street from us was a guy named Steve Lealoa (Later Steve became a great artist and also plays base for the band Seduction Of The Innocent) He had the most fabulous collection I had ever seen. Every corner, surface, and empty space of his bedroom was literally stacked with comic books. None were in bags because no one put their comics in bags back then. That's where I saw my first Golden Age book.....it was a flash #3, coverless. We thought at the time "Man, nobody's got comic books this old....this must be the only old Flash comic in the world! I also vividly remember another day Steve came walking down the street to show us a book he had just picked up for the whopping sum of 10 dollars.....it was a Superman #10. That book made him the greatest guy in the whole town.....we thought WOW, ten dollars for a comic...and it looked so old! Back then we had no real connection to other collectors.....there was really no place that we knew about to get old comics, and worse, we thought we were the only collectors in the whole country! The isolation meant that comics were very hard to get and , hence , very rare. That Superman #10 (back then) was actually rarer than an Action #1 is today. We spent many wonderful afternoons sitting on Steve's front lawn reading his comics. Steve told us about some of the early dealers that he did mail order with, including Howard Rogofsky. We later ordered from Howard and that was our first mail order purchase. Also, another artist lived up the street from us. His name was Allen Gordon who is now an inker for Marvel and DC I believe. Allen also had a great comic book collection and we spent some good times looking at old comics with him as well".*

Mark moved again to Danville, California in 1969-70 where once again his passion for comic books was a dominant theme. *"We rode our bikes into Walnut Creek about 15 miles away. There was a little store there where we bought the recent stuff. I also got my first Golden Age book through the mail about that time ....it was a Captain America #16. I was around 14 and was really thrilled by that book! It was really expensive too...I paid almost $40 for it and it wasn't in that great of condition...but my gosh I loved that book."*

During high school Mark demonstrated a real talent for track and field. Before he graduated in 1974, he received many many offers from colleges all over the country for Track and Field scholarships (for the high jump and the decathlon.) He finally selected Oregon State. During high school Mark's high jump record was an incredible 7 feet, 2 inches! The aspiring athlete eventually cleared the bar at a whopping 7 feet 5 and one half inches during his freshman year at college. At the time this height was only 2 1/2 inches under the world record ! ! !

Marks interests turned back to comics around 1976 with a primary focus on Silver Age material. *"I picked up an Amazing Fantasy #15 and Spiderman #1, all through mail order. I found some mail order dealers that treated me very well at the time, like Richard Alf, Passaic Book Center, Grand Book Center, and Howard Rogofsky. Back then my impression was that fewer people seemed really that worried about condition, including myself. I remember getting a Batman #5 listed in Fine condition from Passaic. It arrived with some pretty severe black marker on the cover, but I didn't care, because I really loved that comic book !"*

On August 25th, 1979, Mark married Karen. Mark decided to generate some funds to begin raising a family, so he sold much of his collection once again. In 1983, Mark started his own business in construction. It was very successful, so by 1984 He was ready to start buying comics again. *"I bought a run of Cap 1-19 through the mail. Karen was very supportive of my interests in comics. I then took all our money out of savings and invested it in comics. Karen was still extremely supportive and is to this day".*

Mark started as a part time comic book dealer around 1985-86. He also became very interested about that time in paper conservation and restoration. "*I decided to learn about restoration and paper chemistry first hand. I took a copy of Action #2 and disassembled it. Now I was faced with the rather interesting project of putting it back together. I called (what seemed like) every college across the country trying to find out about restoration processes, but to no avail. Then I started calling museums and talking to their fine art conservators, but no body seemed to know much about newsprint, and worse, many told me flatly that comic books*

were 'Trash". I found a few books in the library but they dealt with paintings mostly. I then left messages with Bill Sarill thinking maybe I would attend his school, but was unable to get through to him. I then located a seventy year old gentleman in California who restored paintings but who also pioneered several techniques on paper preservation and restoration. He had published a number of articles on the subject as well. I found him through a contact in Florida and discovered that he lived only a hundred miles from me. His tutelage cost $400.00 a day! He taught me some very basic techniques in antiquarian book restoration. Regrettably, he thought comic books were "trash" too. I did learn a lot about glue and tape chemistry from him but not much else that was specifically applicable to comics. So for the next year I devoted myself to learning about newsprint and cover stock on my own. I set up a lab and began my own tests and experiments with various aspects of comic book structure, including paper whiteness, the effects of moisture, ink chemistry, and stain removal. The first professional restoration work I ever did was on a copy of All American #16. It was purchased at a San Diego Con for $600.00. It had very severe insect damage and so was quite a challenge. After some struggle and quite a bit of time and expense, I restored it to a rather beautiful comic. I was very proud of that job."

Mark's aptitude was so great and his business so successful, that by 1987 he was doing professional comic book restoration full time and named his restoration business "The Art Conservatory". Mark's work quickly became famous all over the country and was noted by many collectors as some of the finest restoration work ever seen. Once the mystery of restoration was conquered, Marked moved on to open his mail order business (World's Finest Comics) in Early 1988. By June of the same year, business was booming and he was at it full time. A few years earlier the thought of spending $40,000 dollars on one collection would have been overwhelming. Now, it's just another exciting day in the the life of the Amazing and talented Mark Wilson. With the help of his lovely wife Karen and their five sons, World's Finest Comics is now nationally known as one of the largest sources of rare comic books in the world.

Mark summed up his view of selling comic books via mail order: *"I cater to the smaller and medium size collectors who like to acquire their comics over a period of time, although I do have quite a few larger collectors as regular customers. I do everything within my power to make sure my customers are happy and treated fairly. Each time grading standards become stricter and better defined, I go back and re-evaluate my books and lower prices accordingly when the situation warrants. As a matter of fact, I recently re-graded every single book in my next catalog. This required the re-examination of each book page by page. It was a great deal of work but I believe it was worth the effort, and I think my customers will appreciate the effort as well. Not only that, but I pride myself on offering one of the best guarantees in the business. If one of my clients finds a problem, especially in the area of restoration that I may have inadvertently overlooked, I am happy to refund their money for a whole year after the purchase. Not too many dealers have that extensive a guarantee. Generally I try to treat people exactly the way I would want to be treated. That approach, I think, is the most ethical and it makes a lot of friends."*

CBM is proud to introduce you to artist, athlete, and collector extroidinaire . . . . . Mark Wilson.

"The Family That Collects Together - Stays Together."
The Mark Wilson Family:
(From left to right) Andrew age 8, Thomas age 5, (Mom)Karen, Jesse age 1 1/2 , (Dad) Mark, David age 6, and Daniel age 10.

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Mention the word insurance, and people often conjure up unpleasant thoughts (premiums, insurance salesman, etc.). Many times however, it becomes a necessity. It gives us a reassured feeling to know we are financially protected if misfortune befalls the possessions we value - be it our home, car, or collectibles. This is why if you haven't already done so, you need to think about insuring your comics. Considering the time and money you put into our hobby, can you really afford to take the risk of losing everything?

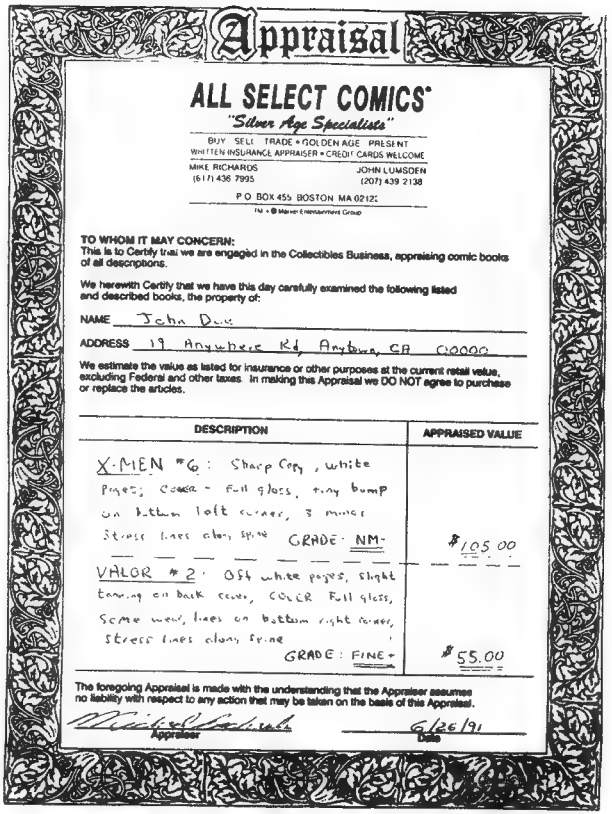
That said, let me stress that WE DO NOT SELL INSURANCE! What we can do, however, is offer you a written appraisal of the condition and retail value of your book(s). Each book is described in detail, then given a final grade and value. You receive two copies - one to keep, and one for your insurance company. We keep a third copy on file, so there's no need to worry if you lose yours.

Why is an appraisal better than just keeping photos on file of your insured books? Let's say, for example, that your insured VF+ copy of Human Torch 3 (#2) is stolen. You attempt to collect from your insurance company, explaining that based on the latest Overstreet guide, a VF+ copy is worth $1125. The insurance company then checks the guide, and sees there are three prices listed - $250, $625, and $1500. You can guess what they will pull then. Why should we pay you $1125? Can you prove your book wasn't just a $250 copy? If you had an appraisal you could. This document gives you written proof of condition and subsequent value from an established dealer and independent 3rd party.

What is the cost of this service? Here is the really good part. For a limited time, we will be offering appraisals to CBM customers at the reduced rates listed below.

1 Book	$9.50 (reg $15)
2-10 Books	$7.50 each
11-50 Books	$5.75 each
51 or more	Inquire

What about when your books escalate in price? No problem. For a small maintenance fee ($2), we will update your appraisal at any time. How do I get my books appraised? If you live in the area, call and we can make arrangements. We also do it by mail. We suggest you send the books 1st class/insured or UPS, and include enough for return postage. Please call for more details or if you have any questions. Thank you, and we look forward to hearing from you.



Appraisal

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TO WHOM IT MAY CONCERN:
This is to Certify that we are engaged in the Collectibles Business, appraising comic books of all descriptions.

We herewith Certify that we have this day carefully examined the following listed and described books, the property of:

NAME John Doe

ADDRESS 19 Anywhere Rd Anytown, CA 00000

We estimate the value as listed for insurance or other purposes at the current retail value, excluding Federal and other taxes. In making this Appraisal we DO NOT agree to purchase or replace the articles.

DESCRIPTION	APPRAISED VALUE
X-MEN #6: Sharp Copy, white Pages; Cover - Full gloss, tiny bump on bottom left corner, 3 minor Stress lines also, spine GRADE: NM-	$105.00
VALOR #2: Off white pages, slight tanning on back cover, COVER Full gloss, Some wear, lines on bottom right corner, Stress lines also, spine GRADE: FINE+	$55.00

The foregoing Appraisal is made with the understanding that the Appraiser assumes no liability with respect to any action that may be taken on the basis of this Appraisal.

Appraiser

6/26/91
Date

CBG Customer Service Award - 1990

WE ARE BUYING

CBG Customer Service Award - 1990

We are BUYING the following material. • All buying prices listed are what we pay per item. • Simply send your material for our prompt payment. • Please contact us for go ahead word before sending shipments that exceed $1000.00. On shipments under $1000.00 simply send material for payment. • We have been buying and selling paper collectables since 1967 - we can be trusted with your material. • Clip & Save - this buying sheet will be honored thru 1991. Thank you.

ED KALB

1353 S. Los Alamos, Mesa, AZ 85204 •

"SERVING COLLECTORS WORLDWIDE SINCE 1967"

BIG LITTLE BOOKS WANTED

Following prices will be paid for BIG LITTLE BOOKS (BETTER LITTLE BOOKS) featuring the following characters. Duplicates okay. Condition - Very Good or better. BIG LITTLE BOOKS wanted date 1933-1950. We will pay $4.00 each for any BIG LITTLE BOOK not listed (Very Good or better, 1933-1950).

- Alice in Wonderland $20.00
- Alley Cop 20.00
- Andy Panda 6.00
- Apple Mary 6.00
- Bambi 20.00
- Betty Boop 20.00
- Big Chief Wahoo 6.00
- Blondie 6.00
- Buck Jones 8.00
- Buck Rogers 20.00
- Buffalo Bill 6.00
- Bugs Bunny 6.00
- Captain Easy 8.00
- Captain Midnight 12.00
- Charlie Chan 20.00
- Charlie McCarthy 6.00
- Chester Gump 6.00
- Dan Dunn 6.00
- Desert Eagle 6.00
- Dick Tracy 12.00
- Doctor Doom 12.00
- Donald Duck 12.00
- Don Winslow 6.00
- Ellery Queen 15.00
- Felix the Cat 15.00
- Flash Gordon 20.00
- Gang Busters 6.00
- Gene Autry 8.00
- George Obrien 6.00
- Ghost Avenger 12.00
- G-Man/G-Men 6.00
- Green Hornet 20.00
- Invisible Scarlet Oneil 6.00
- Jack Armstrong 8.00
- Jackie Cooper 6.00
- Jane Withers 6.00
- John Carter of Mars 25.00
- Jungle Jim 20.00
- Junior Nebb 6.00
- Kazan 6.00
- Ken Maynard 12.00
- King of the Royal Mounted 12.00
- Lil Abner 15.00
- Little Annie Rooney 6.00
- Little Lulu 15.00
- Little Orphan Annie 8.00
- Lone Ranger 10.00
- Mac of the Marines 6.00
- Mandrake the Magician 12.00
- Maximo the Amazing Superman 12.00
- Mickey Mouse 12.00
- Mickey Rooney 12.00
- Moon Mullins/Kayo 6.00
- Oswald Rabbit 6.00
- Our Gang 6.00
- Peggy Brown 6.00
- Perry Winkle 6.00
- Phantom 15.00
- Popeye 15.00
- Porky Pig 6.00
- Radio Patrol 6.00
- Red Barry 6.00
- Red Ryder 8.00
- Roy Rogers 8.00
- Secret Agent X-9 ..... 15.00
- Shadow 30.00
- Silly Symphonies 12.00
- Skeezix 6.00
- Skyroads 6.00
- Smilin Jack 6.00
- Smitty 6.00
- Smokey Stover 6.00
- Snow White 25.00
- Tailspin Tommy 10.00
- Tarzan 12.00
- Terry and the Pirates 10.00
- Tim McCoy 8.00
- Tim Tylers Luck 8.00
- Tiny Tim 6.00
- Tom Beatty 6.00
- Tom Mix 10.00
- Tom Swift 20.00
- Treasure Island 10.00
- Wash Tubbs 8.00
- Wimpy the Hamburger Eater 15.00

MAGAZINES WANTED

Following prices will be paid for MAGAZINES in Fine or better condition (unless otherwise stated). Duplicates okay.

CASTLE OF FRANKENSTEIN
- #1-10 ..... $3.00
- #11-24 ..... 1.50

CREEPY
- #1 ..... 3.00
- #2-19 ..... 1.00
- #20-69 ..... .50
- #70-145 ..... .25
- Yearbooks, all ..... .50

EERIE
- #2-13 ..... 1.00
- #14-69 ..... .50
- #70-139 ..... .25
- Yearbooks, all ..... .50

FAMOUS MONSTERS OF FILMLAND
(#1-100 wanted in Very Good or better condition, #101-193 wanted in Fine or better condition)
- #1 ..... 120.00
- #2-6 ..... 40.00
- #7-10 ..... 20.00
- #11-26 ..... 12.00
- #27-32 ..... 8.00
- #33-100 ..... 1.50
- #101-193 ..... .50
- Yearbooks, 1962-1972 ..... 2.50

FAMOUS MONSTERS OF THE FILMS
- all issues 2.50

FOR MONSTERS ONLY
- all issues 2.00

HELP!
- all issues 1.50

HORROR MONSTERS (V.Good/better)
- all issues 2.50

MAD (MAGAZINE)
(#24-69 wanted in Very Good or better condition, #70-up wanted in Fine or better condition).
- #24 ..... 30.00
- #25 ..... 20.00
- #26-30 ..... 15.00
- #31-40 ..... 7.50
- #41-50 ..... 4.00
- #51-69 ..... 2.50
- #70-119 ..... 1.50
- #120-300, up ..... .25

MAD SPECIALS
- all ..... .60

MAD FOLLIES, MORE TRASH FROM MAD, WORST FROM MAD
- 1.00

MAD MONSTERS (V.Good or better)
- all issues 2.50

MODERN MONSTERS (V.G./better)
- all issues 2.50

MONSTERS & HEROES
- all issues 2.00

MONSTER MANIA
- all issues 2.00

MONSTER TIMES (Newspaper format) ..... .50

MONSTER WORLD (Very Good or better)
- all issues 2.00

MOVIE MAGAZINES
(all titles and issues, Very Good or better)
- 1920-1939 ..... 2.00
- 1940-1959 ..... 1.00
- 1960-1969 ..... .50

SAVAGE SWORD OF CONAN
- #1 ..... 7.50
- #2-9 ..... 2.00
- #10-180, up ..... .50

SAVAGE TALES (1971)
- #1 ..... 10.00

SCREEN THRILLS (Very Good or better)
- all issues 2.50

SPACEMEN (Very Good or better)
- all issues 5.00

SPECTACULAR SPIDER-MAN (1968)
- 1, 2 ..... 5.00

TV GUIDE/TV MAGAZINE
(all titles and issues, Very Good or better)
- 1950-1959 ..... 1.00
- 1960-1969 ..... .50

VAMPIRELLA
- #1, 3 ..... 10.00
- #2, 4-10 ..... 2.50
- #11-39 ..... 1.00
- #40-112 ..... .50
- Annual #1 (1972) 4.00

WEB OF HORROR
- all issues 2.50

PULP MAGAZINES WANTED

Following prices will be paid for PULP MAGAZINES in Very Good or better condition. Duplicates okay. We will pay ½ of listed price for Pulps in Good condition. (U.S. editions only)

THE AVENGER
- 1939-1942 ..... 8.00

BLACK BOOK DETECTIVE
- 1938-1953 ..... 4.00

CAPTAIN FUTURE
- 1940-1944 ..... 6.00

DIME MYSTERY
- 1933-1938 ..... 10.00

DOC SAVAGE
- 1933-1935 ..... 20.00
- 1936-1937 ..... 15.00
- 1938-1943 ..... 10.00
- 1944-1949 ..... 8.00

DUSTY AYRES
- 1934-1935 ..... 35.00

G-8 AND HIS BATTLE ACES
- 1933-1937 ..... 35.00
- 1938-1940 ..... 30.00

HORROR STORIES
- 1935-1937 ..... 30.00
- 1938-1941 ..... 25.00

JUNGLE STORIES
- 1931-1954 ..... 4.00

KA-ZAR
- 1936-1937 ..... 25.00

MAGIC CARPET
- 1933-1934 ..... 35.00

MYSTERIOUS WU FANG
- 1935-1936 ..... 40.00

OPERATOR #5
- 1934-1939 ..... 35.00

ORIENTAL STORIES
- 1930-1932 ..... 35.00

PHANTOM DETECTIVE
- 1933-1953 ..... 4.00

PLANET STORIES
- 1939-1955 ..... 2.00

SECRET AGENT X
- 1934-1939 ..... 35.00

SECRET SIX
- 1934-1935 ..... 35.00

SHADOW
- 1931-1932 ..... 30.00
- 1933-1935 ..... 20.00
- 1936-1939 ..... 15.00
- 1940-1943 ..... 12.00
- 1944-1949 ..... 8.00

SPICY ADVENTURE STORIES
- 1934-1941 ..... 10.00

SPICY DETECTIVE STORIES
- 1934-1941 ..... 10.00

SPICY MYSTERY STORIES
- 1934-1938 ..... 10.00

SPIDER
- 1933-1934 ..... 40.00
- 1935-1938 ..... 30.00
- 1939-1943 ..... 25.00

STRANGE TALES
- 1931-1933 ..... 20.00

TERROR TALES
- 1934-1938 ..... 30.00
- 1939-1941 ..... 25.00

UNCANNY TALES
- 1938-1940 ..... 10.00

WEIRD TALES
- 1923-1924 ..... 50.00
- 1925-1929 ..... 25.00
- 1930-1937 ..... 12.00
- 1938-1943 ..... 6.00
- 1944-1954 ..... 4.00

WHISPERER
- 1936-1942 ..... 20.00

WINGS
- 1928-1953 ..... 4.00

WIZARD
- 1940-1941 ..... 24.00

PAPERBACKS WANTED

Following prices will be paid for PAPERBACKS in Fine or better condition. Duplicates okay.

THE AVENGER (Robeson)
1st printings only
- #1-36 ..... .50

THE AVENGERS (TV, 1960's)
- #1-7,9 ..... 1.50

AVENGERS BATTLE THE EARTH WRECKER (1967) 3.00

BATMAN (Signet, 1960's)
- all titles 2.50

CAPTAIN AMERICA
- Great Gold Steal 2.50

DOC SAVAGE (Robeson)
1st printings only
- all ..... .50

DR. DEATH (1960's)
- all 2.50

DUSTY AYRES (1960's)
- all 2.50

EC REPRINTS (1960's)
Autumn People, Tales From the Crypt, Tales of the Incredible, Tomorrow Midnight, Vault of Horror 3.00

FAMOUS MONSTERS OF FILM-LAND (1960's)
- all titles 4.00

G-8 AND HIS BATTLE ACES (Berkley)
- #1-8 ..... 1.50

GIRL FROM U.N.C.L.E.
- 1960's digests 1.50

MAN FROM U.N.C.L.E.
- #18-23 ..... 2.50
- 1960's digests 1.50

MARVEL PAPERBACKS (1960's Lancer)
- all titles 2.00

OPERATOR #5 (1960's)
- all 2.50

PHANTOM (Falk, Avon)
- all ..... .75

PHANTOM DETECTIVE (1960's)
- all 2.50

PRISONER (TV, 1960's)
- all 2.50

SAINT (with photo covers)
- all ..... .50

SECRET AGENT X (1960's)
- all 2.50

SHADOW
- Belmont, all 3.00
- Bantam, all 1.50
- Pyramid/Jove, all 1.00
- Spider (Berkeley) all 2.00

TOWER (Super Heroes, 1960's)
- all 2.00

TV PAPERBACKS (1960's)
- all series ..... .50

WALT DISNEY COMICS DIGEST
- Gold Key, all ..... .50

MOVIE POSTERS WANTED

Following prices will be paid per MOVIE POSTER. No Re-Releases (example: R-60 not wanted, note R) Condition - Very Good or better. No duplicates or foreign.

Sizes we buy:
27" X 41"
22" X 28"
14" X 36"

We pay:
- 1930-1939 ..... 3.00
- 1940-1949 ..... 2.00
- 1950-1959 ..... 1.00
- 1960-1969 ..... .50

GUM CARDS WANTED

Following prices will be paid for GUM CARDS in Very Good or better condition. Up to 3 of same card will be accepted.

- Addams Family ..... $ .15
- Batman (1960's) from TV or movie ..... .20
- all others ..... .15
- Battle Cards ..... .25
- Beatles ..... .15
- Beverly Hillbillies ..... .25
- Brady Bunch ..... .15
- Casey & Kildare ..... .20
- Casper The Friendly Ghost ..... .50
- Civil War News ..... .25
- Civil War Picture Cards ..... .25
- Combat ..... .15
- Daktari ..... .15
- Daniel Boone 2.00
- Dark Shadows ..... .25
- Davy Crockett ..... .20
- Dinosaur Series ..... .25
- Disneyland ..... .20
- Famous Monster Series (1963) ..... .20
- Flash Gordon 2.00
- Flying Nun ..... .15
- Freddie And The Dreamers ..... .15
- Garrisons Gorillas ..... .15
- Get Smart ..... .25
- Gilligans Island ..... .50
- Good Guys And Bad Guys ..... .20
- Green Hornet ..... .30
- Hee Haw 1.00
- Hogans Heroes ..... .50
- Hopalong Cassidy ..... .75
- Horror Monster Series (1960's) ..... .20
- James Bond (any 1960's) ..... .15
- Jets, Rockets, Spacemen ..... .50
- Julia 1.00
- King Kong (Bubbles Inc. 1965) 2.00
- King Kong (1965) ..... .25
- Land Of The Giants 2.00
- Laugh-In ..... .15
- Lone Ranger 1.00
- Lost In Space ..... .50
- Man From U.N.C.L.E. ..... .25
- Mars Attack 2.00
- Marvel Super Heroes (1966) cards and stickers ..... .15
- Mickey Mouse 1.50
- Mod Squad ..... .15
- Monkees ..... .15
- Munsters ..... .20
- Outer Limits ..... .75
- Planet Of The Apes from movie ..... .15
- Rookies 2.00
- Robin Hood ..... .25
- Room 222 ..... 1.00
- Soupy Sales ..... .20
- Spook Stories ..... .20
- Star Trek (1967) 2.00
- Star Trek (1976) ..... .15
- Superman (1966) ..... .15
- Superman In The Jungle 5.00
- Tarzan (1966) ..... .15
- Terror Monster Series ..... .20
- Terror Tales ..... .20
- Three Stooges (1966 B&W) ..... .20
- Three Stooges (1959 color) ..... .40
- TV Westerns (1950's-1960's) ..... .20
- Voyage To The Bottom Of The Sea ..... .15
- Waltons 1.00
- You'll Die Laughing color ..... .15
- Zorro ..... .25

LETTERS TO THE EDITOR

Dear Editor,

I still have some unanswered questions on "mile highs". When did they start? I know some "mile highs" were purchased used, which ones? Things appear to be consistent after March 1937 so when did they start for Famous Funnies, More Fun, New Comics, Comic Magazine, Funny Picture Stories, Detective, etc.? And for symmetry, when did they end?

Jon S.Berk, Connecticut

(I'm only familiar with the DC titles you mentioned. Edgar Church purchased new copies starting with the following issues: More Fun #23, Detective #5, and New Adventure #15. My research seems to indicate that issues previous to these numbers were bought second hand. I will pass your letter along to Pat Kochanek. He may know the numbers for the other titles you mentioned. As for the end, I am pretty darn sure that almost all titles were consistent through 1953, and a few rare examples even went past code into 1956. To date I have never seen any MH copies dated 1957 with the exception of a few DC western title issues. Can anybody shed any additional light on this one? Editor)

Dear Editor,

Here is my latest Ad - this month's is selling great. Thank again for providing something that is much needed and appreciated.

Michael Richards, Massachusetts

(Ads do well, like yours Michael, when decent/interesting material is graded accurately and priced fairly. Your nice letter is much appreciated! Editor)

Dear Editor,

We here at Superior Comics recently obtained a large collection (over 1200 copies) of high grade, HRN Classics Illustrated from #1 to 169. After two years of setting an agreeable price, we finally have the books and are putting them out for sale in The Comic Book Marketplace. Also, two days before the San Diego Comic Convention, we purchased a collection of early Marvels, many in high grade. Among the key high grade books were Amazing Spiderman numbers 5, 14, and 17. Just dropping you a line to let you know.

Joshua Leto, California

(Thanks Josh for letting us know. Your Dad was kind enough to show me a sample at a recent Bruce Schwartz convention in Los Angeles. The condition on the Classics is truly incredible! I actually bought the sci-fi issues off the stands in the late fifties but regrettably no longer have them. Your find is an excellent chance for us baby boomers to get "ungettable" condition on some really great stuff! Editor)

Dear CBM,

I read issues 3 & 4 and loved them. The information is extremely helpful. After reading the "Undervalued DC's" article I was able to find some of those books at great prices. I have enclosed $24 for a first-class subscription. Thanks.

Mike Milburn, New York

(Thanks for your subscription. Check out this issues articles by Sean Linkenback, Keith Contarino, and Pat Calhoun for a few more possibilities. Editor)

Dear Gary,

I have read with great interest and enjoyment your first three issues. I wish you much success in this project as I feel it is one with a tremendous market. Accordingly, I enclose $24 for a first class subscription. As a convention dealer (and Silver Age collector!) in the southeast (doing about 2-3 shows per month), your publication is a real boon. I would be most pleased to contribute "market report" type articles/information at your request, of course. I'm sure I'll be sending you some ad copy in the near future! Take care and thanks!

Steven Smith, North Carolina

(It's people like you, Steve, that make this fanzine so much fun! I can't wait to read your contribution to CBM. Send it in real quick, OK? Editor)

Dear Dr. Contarino,

A comment on your article. We have all seen that type of obnoxious behavior at Con's before, luckily, it is the exception rather than the rule. I have seen dealers go at it and almost come to blows over who will get the privilege to buy something. It's not only fans/collectors/investors. I perceive this type of "investment fever" by younger fans as a carryover from the baseball card-mania that is currently happening. It is an insidious form of gambling that is being developed, rather than the joy of collecting for the memories and fantasies that comics provided. Let's hope that this hobby does not reduce itself to a heading in the classified section of the local newspaper (check out The San Diego Union under "Sports Cards.") While people are worrying about what to call the post-Silver Age what about a new label for the post-90's McSpidy era? We can call it "The Marketing Age".

Michael Naiman, California

(Good name for it! Keith)

Dear Editor,

I loved the cover on issue #5! It is a KEEPER. The articles were very interesting as well. Speaking of articles, did Keith Contarino pay you to put the pages of my Forum article on the Silver Age out of order? Speaking of Keith, I really enjoyed his article on kids/new comics/outrageous prices. "The Price of Admission" brought back memories of 25 years ago. Comic books were twelve cents, cokes a dime and candy bars a nickel. Batman, Dark Shadows and Lost In Space were our favorite TV shows, we played baseball all day in Mr. Heerdink's back yard and read, re-read and traded our comic books constantly. I still have most of the gold Key books that I purchased off the stands as a child. They are all dog-eared from the excesses of my youth, but I cannot bring myself to replace them with nicer copies as I have with my superhero books. I agree with 90% of what Keith had to say regarding the overinflated prices and speculative hype of many newer books. I want to point out however, that some

new comics will doubtless turn out to be excellent LONG TERM investments. The problem with new material and young collectors is that they often lose interest and sell their books way to soon. Iron Man #1 and Capt. America #100 were great investments, If you held onto them for 20+ years. Hang onto your Punisher #1's for 20 years, and they will probably turn out to be good investments as well. I believe the most questionable investments in new comics are the "publisher created" collectibles. Everyone is buying the multiple cover, bagged-unbagged first issues, and million of copies are being sold. Even taking into account continued growth of comic fandom, that is a lot of copies that will tend to hold down prices. But few comics achieve those kind of sales figures. Who could guess that a popular new character, Cable, was going to first appear in New Mutants #87? Who knew that Lobo would later become a star when Omega Men #3 hit the comic racks? While there are two million mint copies of Spider-Man #1 in the hands of collectors, there are probably no more than 100,000 mint copies of New Mutant #87's, and far fewer still mint Omega Men #3's. There is investment potential in new books, you just have to chose wisely and hold for the long term. I agree with Keith that focusing only on the investment potential of comics spoils the fun. I purchase, and read, about 50 titles a month. The best "return" I receive on my "investment" is the enjoyment of reading the books. Any future increase in the comic's value is a bonus.

Tony Starks, Indiana

(See the editorial by Bruce Hamilton in this issue for further of this controversial topic. Editor)

Dir Sir,

Congratulations on an excellent advertising campaign at the San Diego Con. It was impossible to read the free copy of #4 that was given out and not subscribe to what I found to be an excellent read. Enclosed is a check for $12 for a third class 12 issue subscription. I really enjoyed the Undervalued DC and History Of Centaur Comics articles. It's great to have such an informative publication about Golden and Silver Age Comics. I hope to see many more history type articles and undervalued sleepers. I would especially like to see many features on pre-code horror comics from companies like Avon, Harvey, Trojan, etc. Looking forward to reading more issues.

Richard Lumley, California

(An Avon article is in the works even as we speak. We received a great deal of positive feedback from San Diego convention goers...it was quite gratifying. Much thanks to the 300 plus folks who subscribed during the four day funfest. Whew...what a con!! wowzers! I've never seen so many fabulous comics in one place at one time in my life, and I've been attending conventions since 1968. 1991 San Diego is the biggest I've seen! I nicknamed it the Billion Dollar convention even though the total value of the comics on the convention floor was probably closer to 20 or 30 million. Moving on, I also learned a lot from Steve Carey's informative article on Centaur Comics. We plan to continue that type of article as well as more tips on undervalued books from all publishers. Some exciting news: For pre code horror fans CBM will be featuring an article entitled "Seduction Of The Innocent - Revisited" in an upcoming issue! so stay tuned . . .same Bat time . . .same Bat channel. EXCELSIOR . . .Stan.....oooops, sorry, got carried away. Editor)

Dear Editor,

Let me say right up front that I really enjoy your publication. You and your writers seem to be treating this hobby (pastime/business/
passion/overwhelming obsession) with a degree of clarity.

Something I've noticed across the span of your first four issues is the growing number of article pages. This is good, I guess, from your point of view but I must say honestly that the primary reason for wanting your publication is to track down those few books I'm still looking for from the wealth of dealers across the country. I for one would appreciate a greater effort to attract more and more varied dealers to your pages, beyond those who seem to deal primarily in "Silver Age DC" or "High Grade Centaurs" or "Mile High First Issues" or that sort of thing. I mean, that's your bread and butter, sure, but my interests go beyond that and I'm sure I'm not the only one. More ad pages would mean you could run more pages overall, more room for other varied writings which would in turn encourage a wider readership and get you more ad pages... You get the idea. . . . . .The qualities of some of the better essays in the Thompson/Lupoff books or the levels reached in Spicer's Graphic Story Illustrated/Fanfare magazines would be something to aspire to, a healthy if not fervent enthusiasm coupled with the critical eye that our alleged mature perspective might offer.

Obviously, though I'm asking for more and varied ads, I'm into the idea of your articles. Keep it up.

I must also add that I find it more humorous than anything else the obsessive/compulsive extent that gentlemen like Dr. Kochanek go to track down and analyze the "family trees" of Mile High books . . . . . I admire how he has been able to impart a degree of drama to his analysis, but Alan Dulfon's article was more my speed. I cannot help but agree with his point of view that most collectors probably have their priorities just a bit off-center. Marvelous idea he's got about the Timely Wolverton material, but it'll never happen, and if it did it would no doubt be another overpriced and poorly prepared item like their recent Captain America volumes. And then of course we'd have to suffer through Marvel's attempt to "revive and update" Powerhouse Pepper as they've recently done with Mighty Mouse. No thanks. The idea itself is great, though. Kitchen Sink has been trying to reprint Powerhouse stories in a collected edition for some time, but apparently Marvel is giving them a hard time. Who knows why? Insights into the corporate mentality are beyond me, and that is unfortunately what we're dealing with. We can only hope. Let Mr. Dulfon get in touch with me if he's interested in doing some trading for the Wolvertonia Obscura, okay?

I realize I'm probably asking for trouble getting into the (probably pointless) debate, but I must argue very vehemently for your "End of the Silver Age" to be counted right around September of 1965. My reasons are less tied to concrete events like "New Look Batman" or "Go-Go Checks" (who comes up with these names??) or "began thinking less about Jack Kirby and more about Carburetor Cleaner" than to an idea of attitude; attitude that Comics had about themselves and, directly or indirectly, how it affected the way we (or at least I) perceived them.

September of 1956 was when Marvel began labelling their comics "Pop Art Productions". Now the sticklers for

detail among your readership can probably pinpoint **exactly** what issue first carried that blurb and when it was on the stands in what part of the country et cetera and consequently what week of what month in '65 "Pop Art" became the emblem of the (ahem) House of Ideas. The simple point that I want to make is that this period marks the beginning of the self-consciousness of comics, a loss of or rejection of innocence that I feel effectively closes off the early periods of Comics's history and kicks the Comic Book upstairs into self-inflicted delusions of Art. We simply weren't kids anymore, you **couldn't** be a kid anymore, for crying out loud, when even the **comic books** were taking themselves seriously; were, even beyond that, bloated with self-importance. Late '63 had Marvel tagging the epoch as "The Marvel Age", and by the end of the next year Marvel in particular and later, the industry in general knew that Comics could be **BIG BUSINESS**.

The first issue of Marvel Tales came out in 1964, reprinting what Marvel proudly called its "Classics", followed the next year by the first issue of the company's self-proclaimed "Collector's Item Classics", the appearance of the company's declaration that they were producing, no matter what your parents thought, "Art". A year later Marvel followed up with the modestly titled "Fantasy Masterpieces" featuring a full-page photo of dapper Stan Lee decked out in his Mid 60's hip threads extolling up to jump on the "Pop Art" bandwagon. This issue appeared the same month as DC's goofus "Go-Go Checks", and a month after the debut of the Batman TV show. We can only assume from this chronology that DC was following Marvel's lead in "getting hip".

I single Marvel out in this explication because I really do believe that their "Pop Art" pose, along with the cult of personality built around Stan Lee, bodily ripped comic books (or if we venture into the Lofty her, The American Comic Book) out of their naive roots as unselfconscious youthful entertainment and thrust them into the posing, posturing attitudes that began to enter the mainstream of American culture with the "Pop" movement of the early sixties, coming to a head with the supremely self-conscious post-modern popular art of today. Keep in mind also that Marvel's "Collector's Item Classics" were being hailed as Classics by **the very company that produced them** and being labelled as such **less than five years after they first appeared!!!** Is that **balls** or **WHAT?**

The simple naivete, and dare I say purity of the comics of the Golden Age (and to an extent, the Silver Age) died right there. This "purity" (I hate that word. Think of a better one.) and naivete are reflected in the (sometimes rabid) fervor of the majority of collectors like yourself and your readership who collect these sheafs of aging newsprint out of affectionate enthusiasm more than cold value-motivated investment. Whatever the motivations of the publishers at the time (and many were mercenary at best, of that we may be certain), the end result of their bristol-board sweatshops were these books that enchanted us as children and can keep this hold on us to the point that we offer up ludicrous amounts of money to recapture those ephemeral feelings. You mature taxpaying individuals can deny this 'til you're blue in the face, but the abundance of "Wowee Zowee" exclamations of so many of your writers bear me out on this, I think .... And while the quality of illustration and writing may have gone up immeasurably (though arguably) during the period we're trying to define as "The Silver Age", the quality that I'm fumbling after (and missing the mark) by calling naivete was still there. It was probably still there right up through the end of the decade, too, but the change had begun, in 1965, when the comics began to think of themselves as Art. We may always have, but when they began to acknowledge it themselves, even boast about it, as Marvel did, well, as they say, Goo'bye Charlie.

You're responsible, of course. And your friends and acquaintances are culpable in this whole thing, too. The cynical recycling of the detritus from half-a-decade before under the banner of Art and Collector's Classics was no doubt Marvel's attempt to cash in on the burgeoning field of comic collectors who seemed to burst forth in full strength shortly before as well as what was no doubt a shock to the comic book producers themselves, a growing readership on college campuses (they were, most likely, the same group. Maybe you can tell me?) Popular media, like TV, was following suit, albeit with competition's product (Batman) and DC, noting the fuss, came huffing along behind with their "Go-Go Checks" and later, truly bizarre low-concepts like "Brother Power The Geek". But the fuel for this whole miasma was the collective fervor of the early big-time collectors that led us today to a point where some of your columnists could probably use their collections to collateralize the mortgage on a house.

Look, don't get mad at me. I think this is probably the natural progression of things in any collectible market (check out Steve Geppi on the cover of that Collectibles magazine this month, by the way). All I'm trying to say is that a logical place to draw the curtain across The Silver Age as the "adolescence" of the American Comic book, the second stage of development, would be the comics' emergence into the Marketplace as a fully self-conscious commodity, no longer a naive art form but self-declared Pop Art.

Whew! Glad to get that out. Thanks for listening. how about some articles about some of the less celebrated artists of the Golden Age? Not necessarily the downright lousy ones, just the odd ones. I'm thinking of several of the weirdos in the Fox stable, particularly Henry Fletcher (Stardust and others), who for my money is as uniquely bizarre as they come. In fact, Fox is a good subject for overview treatment, but you guys shouldn't hesitate to zero in on individuals. Nice going on the Schomburg article, by the way. Hope it's good...

Anyway, keep up the good work. Make it better work. Last a long time.

Steven Dovas, New York

(Because of limited and space and content, Steves excellent letter was edited a few places. But whew.....great analysis. Hey Steve..howzabout writing an article or two for CBM? We can call it Collectors Items Classics maybe? OK...we'll call it something else. Thanks for sharing your insights! Editor)

Dear Gary,

Enclosed are copies of the covers to the **newly discovered Capt. Marvel giveaway** I mentioned to you on the phone. There are 24 pages counting the front and back cover and the copyright is 1948.

The story line is as follows: Several crooks are held up in a small hotel overlooking a football field. While looking out the window, a crook named "Flash" observes the Captain Marvel club football team practicing. The crooks are bored because they have been in the hotel several days waiting since they are in hiding from a bank holdup they pulled. The crooks decide to bet on the football game among each other.

The stakes are half the loot they stole from the bank. Flash decides to increase his chances of winning the bet so after practice he offers to buy the lead quarterback several sodas. Of course, the kid gets sick on to many sodas and Billy Batson (Capt, Marvel) is asked to take his place as quarterback Flash kidnaps Billy and dumps him in the woods. When Billy awakes, he says "Shazam" and flies back to the game as you know who. The score is 28-6 when Billy shows up and individually scores three touchdowns to make the score 28-27. What is significant about this, is they use the Captain Marvel Code in the huddle and in order to understand what they are saying you have to have **The Captain Marvel Code Finder** to figure out the plays. (For your information, The Code Finder (made out of cardboard) is very rare and catalogs in the Premium Price Guide for $400. Anyway, back to the story). With thirty seconds to go, the Capt. Marvel club kicks off and the other team (the 3rd Street Tigers) fumbles. With fifteen seconds left, Billy tries a field goal and as the ball approaches the goal, Flash shoots the ball with a gun and the ball falls on top of the goal post, flat. The deflated ball quivers, and then falls over for the win for Capt. Marvels club. Billy hears the shot, yells Shazam, and grabs the crooks and takes them to jail. The last panel shows Billy talking over the radio mike telling the story.

I was offered $500 for the book, but being a premium collector, I turned it down. I will pay $150 for the Rocky Lane Bandana that is offered on the back. A real key point to this book is that you must assume that the code finder must have been used in a Carnation Milk ad, offered as a premium. Up to this time no one knew exactly where it came from.

When reading the book, Bruce Hamilton said, *"I can't believe after all these years that I've been looking at comics that you could still find something as significant as this Capt. Marvel book out there in the hinterlands."*

John Snyder, Indiana

(Thanks much John for the fascinating information regarding the new discovery and the photocopies of the covers. Your synopsis of the story was excellent and so was the background data. John Snyder is a nationally known expert on comic book character premiums and giveaways and is also an adviser to The Overstreet Price Guide. Editor)

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Dear Mr. Contarino,

Hurrah for your article. I've only re-entered the comic scene recently - after being away ten - fifteen years, and I'm left literally numb by the greed which has gripped the industry. Whereas its no doubt true that comic groups were out to make a buck in my day. There wasn't outright manipulation aimed for megabucks like you see today. And these kids are mindless consumers who'll buy any and all dreck as they're sure they'll become millionaires off of it by the time they're 25. What I fear is that this signifies, pretty much, the death of comics - they no longer have the power to do what their original purpose was (provide entertainment and escapism) ((they're way too static for the Nintendo generation)) So now their only reason for existence is investment. How long will that last? Anyways, your viewpoint was a much needed cry in the wilderness!

Lyle Tucker, New Mexico

(I'm still crying. Keith)

Dear Editor,

First off, let me say that you've put together a fine publication (my subscription will be following soon). I'm 32 years old, and have been reading and collecting comics since about 1969. Although I enjoy Golden Age books and characters, my collection consists chiefly of Silver Age Marvel and DC.

Yours is the first magazine about comics.that I'm able to read, non-stop from cover to cover. Job well done. You and the contributors seem to really enjoy your work (and it shows). Enclosed is $2 for a copy of your first issue. I hope I'm not too late1

My only criticism so far is your need to break up your paragraphs. Many of your letters, captions and columns are much too long without a paragraph break. This causes an unneeded distraction to smooth reading. Other than that, maybe a Table of Contents would be helpful, although not at the expense of losing an article. If you keep the contents on the cover, how about adding page numbers?

I really enjoyed "Undervalued DC, 1950 - 1969", in issue no. 4. I hope there's a follow-up in the works on Marvels, and on early 70's books (another undiscovered period). i also enjoy the articles about special collection finds, and stories on the fun of collecting in the 60's and 70's.

I remember shopping at some of the original comic book shops in San Francisco in the early 1970's. Seeing those all those old books that you read about, in person for the first time, was a lot of fun. What are now considered Key Silver Age, were commonly selling for $1 to $10 (non-keys were about a quarter). For $3, you could leave the store with a bag full of Silver. it's not quite as much fun nowadays.

I don't see how collectors today can spend over $1.50 on some new books when there is plenty of Fair to Very Good condition Silver Age available in this price range. i'm glad man don't - there's more fun for us!

On another subject, I couldn't agree more with you and your readers about how important Overstreet's Price Guides have been over the years. The articles contained within are fun and enlightening. Since reading your article, I've been re-reading the older Guides. I'm lucky enough to own no. 3 on up. I hope to find number 1 an 2 someday. They're seldom seen for sale in my area.

I just read again the article on you family's DC collection (Overstreet Guide No. 13). The article said that you had every DC comic published, minus just a few. I seem to remember reading you eventually completed this collection. Is this true? It seems mind boggling to me.

Mike Rivera, California

(We have taken your suggestions to heart, Mike, and with the aid of a new computer, we hope to upgrade the "readability" of CBM. A follow up to the article on undervalued DC is in the planning stages right now. Our next target company in Marvel, hopefully followed by Fawcett, Quality, ACG, and Atlas, Space permitting. I too am amazed sometimes when I walk into the local comic shops to see people ignoring comics from the 70s, 60s, and even fifties in medium grade and literally hundreds to choose from . . .all for less than a buck! When I have the spare cash, I often buy them by the box full. I also point out this phenomenon every time I here someone gripe that there just aren't any more bargains to be had. Truth is, there are still LOTS of good deals still available if one is insightful enough to see them. And your right, it does leave just that much more for us! Thanks for writing. Editor)

Dear Sean Linkenback,

Your articles are the best thing since the Price Guide. I tear them out and carry them with me to conventions to use as quick reference. So far every tip has been right on the money. Keep them coming!

Jason Knudsen, Utah

(That's the plan, glad the info was of use to you. Sean)

Dear Pat Calhoun,

Just a note to say that I really like your column in CBM. I am a "hardcore " Atlas fan myself and think that the whole company is underrated and undervalued. People who think DC and Marvel are hard to find in high grade should try to get decent condition prehero Marvels and older. Just Damn near impossible, but I'm sure I don;t have to tell you that. Any, keep up the good work and let's hear more about our favorite company in your column.

Matt Fortier, California

NOTICE TO ALL CALIFORNIA RESIDENTS:

In case you haven't heard, the new state law requires the charging of 8 1/4 % sales tax on periodicals and CBM is no exception. Although the new law seems a bit ludicrous to us, we are, of course, required to abide by it. You can bet it has caused a number of additional headaches for us . . .we hope it will not cause our California readers and collectors an insurmountable financial burden. We are making this announcement in the hopes that it will lessen the shock of paying a little extra for subscriptions to and back issues of CBM. If you reside in California, thanks for you cooperation. Gary M. Carter

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FRANKENSTEIN #18, 19, 20, 22, 25, 26, 27, 29, 31, 32
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SPACE ACE #5
SPIRIT (SUPER) #11
STARTLING #49 50, 51, 52, 53
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DETECTIVE 99 VG(Penguin C) $110
167 VG(sealed tear) $65
EERIE 6 F $18
15 F $12
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FORBIDDEN WLDS.2 VG/F $60
FRANKENSTEIN 14 F/VF $40
THE FUNNIES 59 VG+ $45
GANGSTERS & GUN MOLLS #3 VG+(rep) $28
GAY 27 VF- (Wolverton) $38
GEORGIE 10 F/VF (Kurtzman) $20

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GHOST RIDER(ME)1 F+ $110
GREAT (LB COLE) 1 VF $49
HAUNT OF FEAR 18 VF+ $125
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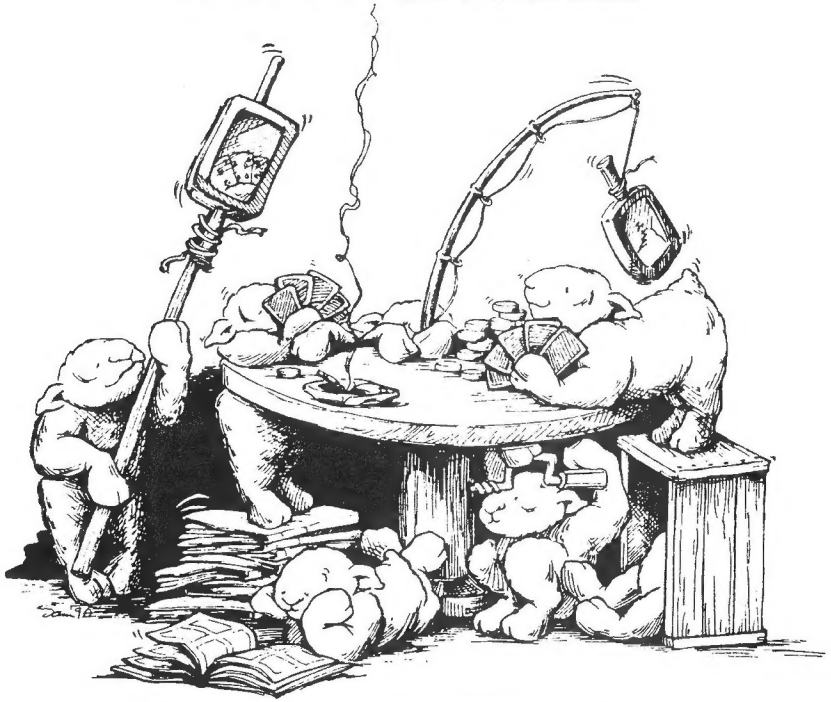

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—Western, Misc., Hero, Dell, G. K., Movie & TV, etc., etc.
—80% VG- or better

Price:
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(⅓ **off** P.G.)
$1000 worth for 600.00
(40% **off** P.G.)

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70s MARVELS (1975-1982)

—90% **VG-F** or better!
—90% Hero & Superhero Marvels!
—A good mix of **vintage** (mostly discontinued) "old-time" titles (i.e. **Reprints** of **60s** Avengers, FF, Hulk, Thor, etc.; + Invaders, Nova, Ms. Marvel, Master of Kung Fu, Rom, **Defenders**, etc, etc.)

Price:
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(**35** ¢ each)
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(**30¢** each)

DEAL #5 *BATMAN 'BIG LOTS'*

BATMAN #433-435 (Byrne Script)
—F-VF/VF-NM
—3-part story (sell as a set)
—$7.50-$10.00 (reasonable value)
Price:
25 Sets . . . . . $87.50 (comes to $3.50/set)

BATMAN #436-439 (Yr III Set)
—F-VF/VF-NM
—4 part story (sell as a set!)
—$11.00 set (reasonable value!)
Price:
50 sets . . . $200.00 (comes to $4.00/set!)
100 Sets . . $350.00 (comes to $3.50/set!)
Also: #437-439, 100 of each (300 books) . . . . . 200 (comes to **65¢**/book!)

DETECTIVE #604-607 (Mudpack Saga!)
—F-VF/VF-NM
—4 part story (sell as a set!)
—$7.00 set (reasonable value!)
Price:
50 Sets . . . . $150.00 (comes to **75¢**/book)
100 Sets . . . $240.00 (comes to **60¢**/book)

LEGENDS OF THE DARK KNIGHT #1
—F-VF/VF-NM
—Long-running series!
Price:
100 Copies$150.00 (comes to $1.50 each)
300 Copies$300.00 (comes to $1.00 each)

DEAL #1½

—80s Super-hero (decent titles)
—80-90% Marvel & "Better" DC

Example:
(Action, Dazzler, Elementals, Hercules, Man of Steel, Moon Knight, etc., etc.)
—80-90% VF-NM
—Maximum 3-6 of a #

Price:
—800 books $240.00
(comes to 30¢ per book)
—1600 books . . . . . $400.00!!
(comes to 25¢ per book!)

DEAL #4

***80s Mainline MARVELS* (Good, Solid Titles only, No 'Dogs'** - .40¢ each & less!)
—90% VF-NM & "Unread"
—Only "decent stuff" (i.e. Avengers, FF 233 & up, DD, New Mutants 19 & up, Alpha Flight, P. Parker, Thor 339 & up, etc., etc.)

Price:
1000 Comics (3-5 of a # max) . . . $400.00
(comes to 40¢ each)
2000 Comics (5-10 of a # max) . . $750.00
(comes to 37½¢ each)
4000 Comics (10-15 of a # max!)
(comes to 35¢ each)

DEAL #6

Big Bulk

Occasionally, I have 10,000 to 100,000 VF/NM DC & Marvel, "Lesser Titles," (50-150 of a #): 10-15¢ ea.
Independents: 6-8¢ ea.

DEAL #8

FAMOUS MONSTERS & MONSTER WORLD

—All are **clean, warehouse** copies!
—**FM's** are bet. #49-61, #36! & Yrbk 1966
—MW's are bet. #1&10 (#10 feat. Batman!)

Price:
Set of diff. ish. **(3 set minimum purchase!)**
VG-F $18.00/Set
F-VF $27.00/Set
VF-NM $36.00/Set

DEAL #2

60s MARVELS

(80-90% 12¢ Cover; Rest are 15¢ Cover!)
—**Warehouse** stock; unread, unopened & **clean**
—**Strict** grading!
—**Max:** 2-3 of a # (unless otherwise desired!)
—Only **Mainline**, Superhero Titles used in these Deals (i.e. AV., DD, FF, Hulk, TOS, TTA, ST, Thor, X-Men, etc. **No** Western, War, etc. unless requested)
—**Included** in my stock are: DD back to **#8** Avengers back to **#14**, Hulk back to **#105**, X-Men back to **#10**, etc., etc.

Price:
VF—NM Shape:
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$1500 in NM Overstreet $900.00

F-VF Shape (VF-NM w/slight ding on corner or some very minor imperfection)
$500 in NM Overstreet $200.00
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DEAL #9

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